

JEFFERSON MONTHLY

THE DEER DEBATE

The Members' Magazine of The Jefferson Public Radio Listeners Guild

May 2014

Thank you for making 40
years of dreams possible.



Thanks, Southern Oregon! For four decades, your generous support of The Oregon Community Foundation has benefited thousands of people in your own communities. Thank you also to the 202 volunteers whose hard work and dedication made it happen. We look forward to the next 40 years of helping you create charitable funds that directly support your region. For more information, call us at 541.773.8987 or visit www.oregoncf.org.

40 THE OREGON
YEARS COMMUNITY
FOUNDATION



Blossoming dogwood trees are center stage at the annual Dunsmuir Dogwood Daze, May 24 in the little Victorian town in the canyon called Dunsmuir (see Artscene for details).



For its spring exhibitions, the Schneider Museum of Art is presenting the first of a two-part exhibition of the Southern Oregon Site Project (see Artscene for details). [Heidi Schwegler, Separation Anxiety_03, from Visibility Near Zero, 2014, Pillow, paint, 7" x 12" x 15"].

ON THE COVER

Photo by Steve Hillebrand, USDFW



Visit us on the
World Wide Web
www.ijpr.org

The JEFFERSON MONTHLY Vol. 38 No. 5 (ISSN 1079-2015) is published monthly by the JPR Foundation, Inc., as a service to members of the JPR Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520. Periodicals postage paid at Ashland, OR. Annual membership dues of \$45 includes \$6 for a 1-year subscription to the JEFFERSON MONTHLY. POSTMASTER: Send address changes to JEFFERSON MONTHLY, 1250 Siskiyou Blvd., Ashland, OR 97520.

Jefferson Monthly Credits:

Editor: Abigail Kraft

Managing Editor: Paul Westhelle

Design/Production: Impact Publications

Artscene Editor: Miki Smirl & Bonnie Oliver

Poetry Editors: Vince & Patty Wixon

Printing: Eagle Web Press

JEFFERSON MONTHLY

CONTENTS

MAY 2014

FEATURES

6 The Deer Debate

Juliet Grable

They roam through town in groups of three and four at dusk, or pre-dawn. They hide under bushes at night. They trespass, hopping fences and taking what they want. They're black-tailed deer, and they're everywhere.



PHOTO: STEVE HILLEBRAND, USDFW

For residents of just about every town in Southern Oregon, the sight of two or three deer browsing in someone's yard or languidly crossing a busy street hardly turns a head.



The Historic Cascade Theatre Performance Series presents Bela Fleck and Abigail Washburn on May 13, in Redding.

COLUMNS

5 Tuned In

Paul Westhelle

9 Jefferson Almanac

Diana Coogle

10 Theater & The Arts

Molly Tinsley

12 Inside the Box

Scott Dewing

14 Recordings

Don Matthews

16 Nature Notes

Frank Lang

17 The Splendid Table

Lynne Rossetto Kasper

18 As It Was

19 Poetry

Kasey Mohammad

20 EarthFix

Devan Schwartz

24 First... The News

Geoffrey Riley

DEPARTMENTS

25 Jefferson Public Radio Program Guide

28 Artscene

This Mother's Day...

WE'RE OFFERING TWO GREAT GIFT SPECIALS:

Purchase a \$100 Gift Certificate

And receive your choice of Epionce Renewal body lotion or a Dreamtime Inner Peace eye pillow.

Treat Mom to a Renewal Package

She'll experience our Advanced Skin Exfoliation package, a combination treatment of a Microdermabrasion and Chemical Peel that will exfoliate and renew her skin. Plus, we'll include a Signature Facial the following month to help Mom maintain her results. The package is just \$195 ~ a \$35 savings!

RENEW

— at —
MEDICAL EYE CENTER

TheSpaMedford.com

541.618.1461

where science meets beauty

Offers ends 5/31/14. Cannot be combined with any other offers.





JPR Listeners Guild

Officers

Steven Nelson – Ashland
President

Ken Silverman – Ashland
Vice President

Kevin Palmer – Klamath Falls
Treasurer

Andrea Pedley – Eureka
Secretary

Directors

Mark Millner – Medford

Diane Gerard – Redding

Roger Longnecker – Redding

Ron Meztger – Coos Bay

Steven Scharpf – Mt. Shasta

Rosalind Sumner – Yreka

JPR Staff

Paul Westhelle
Executive Director

Eric Teel
*Director of FM Program
Services/Open Air Host*

Mitchell Christian
*Dir. of Finance &
Administration*

Darin Ransom
Director of Engineering

Sue Jaffe
Membership Coordinator

Valerie Ing
*Northern California Program
Coordinator/Announcer*

Abigail Kraft
*Development Associate /
Editor*

Jill Hernandez
Accountant Technician

Don Matthews
*Classical Music Director/
Announcer*

Barbara Dellenback
Morning Edition Host

Betsy Byers
*Administrative Assistant/
Receptionist*

Geoffrey Riley
*Acting News Director,
Host, Jefferson Exchange*

Charlotte Duren
Producer, Jefferson Exchange

Alicia Polendey
Announcer

Paul Gerardi
Open Air Host

Maria Kelly
Open Air Host

Colleen Pyke
Development Associate

Liam Moriarty
News Producer/Reporter

Reed Newlin
Student Intern

Programming Volunteers

Derral Campbell

Cindy DeGroot

Ed Dunsavage

Craig Faulkner

Allison Graves

Nicole Gutrich

Paul Howell

Ed Hyde

Dave Jackson

Alan Journet

Kurt Katzmar

Jim McIntosh

Kim Mericle

Frances Oyung

Shirley Patton

Geoff Ridden

Raymond Scully

Dean Silver

Shanna Simmons

Steve Sutfin

Lars Svendsgaard

Traci Svendsgaard

Jefferson Public Radio is a member of NPR–National Public Radio, CPB–Corporation for Public Broadcasting, N3–Northwest News Network, Western States Public Radio, an affiliate of Public Radio International, and the BBC.

Jefferson Public Radio welcomes your comments:

1250 Siskiyou Blvd.,
Ashland, OR 97520-5025
(541) 552-6301 • 1-800-782-6191
(530) 243-8000 (Shasta County)
www.ijpr.org



Good News... Bad News About Federal Funding

The appropriations season is unfolding in Washington D.C. and there is both good news and bad news to report related to continued funding for public broadcasting stations around the country.

In the good news column, there are signs of bipartisan cooperation between Republicans and Democrats to fund public broadcasting, with two Northwest members of the House taking the lead. Congressman Earl Blumenauer (D-OR), co-chair of the House Public Broadcasting Caucus and his House GOP colleague, Dave Reichert (R-WA), are circulating a bipartisan letter through the House of Representatives to request support for public broadcasting funding. As of April 1st, 137 U.S. Representatives signed onto the letter.

In the bad news column, is language contained in House Republican's FY 2015 budget blueprint released in early April that calls for elimination of all funding for public broadcasting. Led by Rep. Paul Ryan (R-WI), chair of the House Budget Committee, the fiscal blueprint contains provisions that advance the priority of balancing the budget over the next ten years. House GOP budgets in recent years have included recommendations to reduce or end funding to many federal programs including the Corporation for Public Broadcasting and this year is no different. Language included within the blueprint states:

"Encourage Private Funding for Cultural Agencies. Federal subsidies for the National Endowment for the Arts, the National Endowment for the Humanities, and the Corporation for Public Broadcasting can no longer be justified. The activities and content funded by these agencies go beyond the

core mission of the federal government. These agencies can raise funds from private-sector patrons, which will also free them from any risk of political interference."

The budget resolution does not have the force of law and is not binding. It does, however, set guidelines for other legislation, including tax bills. One of its more important functions is establishing spending ceilings for the congressional appropriations committees. Spending caps for FY 2015, however, were already approved under the bipartisan budget agreement settled by the House and Senate in December.

Despite the broad-based bipartisan support funding for public broadcasting enjoys among Americans, it seems public radio and television stations may once again be a political football in the months ahead.

Federal support of public radio and television is one of the most successful examples of the public-private partnerships heralded by leaders of all political stripes. Every year, the vast majority of federal funding goes directly to local community-based stations. And, for every federal dollar received by stations, local communities contribute another six non-federal dollars. Here in Southern Oregon and Northern California that number is even higher.

Each day, the American public receives a real return on its investment in public radio and television stations with over half the U.S. population utilizing public broadcasting services every month. Public radio stations now reach more people than the total circulation of the top 114 national newspapers. In numerous national surveys, NPR is identified by members of all politi-

"Federal subsidies for the National Endowment for the Arts, the National Endowment for the Humanities, and the Corporation for Public Broadcasting can no longer be justified."

HOUSE BUDGET COMMITTEE FY
2014 BUDGET RESOLUTION

CONTINUED ON PAGE 17



BY JULIET GRABLE

THE DEER DEBATE

PHOTO: TERRY SKIBBY

They roam through town in groups of three and four at dusk, or pre-dawn. They hide under bushes at night. They trespass, hopping fences and taking what they want. They're black-tailed deer, and they're everywhere.

For residents of just about every town in Southern Oregon, the sight of two or three deer browsing in someone's yard or languidly crossing a busy street hardly turns a head. In certain "hot spots"—Ashland, Jacksonville, parts of Grant's Pass and Medford—it goes without saying that if you want a successful garden, you better protect it with a fence.

"Deer come here because even in the dry season, we water, we fertilize, we plant tasty stuff," says Dr. Michael Parker, Chair of Southern Oregon University's Biology Department. "We've created beautiful habitat for this particular animal."

In some instances, these peaceful-seeming creatures have grown brazen, intimidating dogs and humans out for their morning strolls. Ashland in particular has been the subject of much debate (and some ridicule) over deer gone not-so-wild.

A perfect storm of conditions spawns ballooning deer populations in a town like Ashland. As development creeps into the hills, land that was once open to hunting becomes a haven. In city limits, leash laws keep dogs in check, and except for the occasional cougar that drops down from the watershed, deer face few, if any predators.

"You see deer with healed broken legs in town," says Parker. "You never see that in the wild."

Even if a harsh winter kills many deer, the population can bounce back quickly. With no coyotes or bobcats to prey on them, more fawns survive, and grow up to behead more tulips. But the problem goes beyond munched shrubbery. From a biologist's perspective, an escalating urban deer population signals a system out of balance. Deer that have lost their innate fear of humans can become aggressive. During the mating season, lovelorn bucks get ornery, and once the fawns come, does will use their sharp hooves to defend them against any perceived threat.

Then there are the vehicle collisions. Between 2001 and 2011, cars killed 250 deer within Ashland city limits. And that number

only reflects confirmed deaths.

"Vehicles are killing far more deer than we think," says Mark Vargas, biologist with the Oregon Department of Fish and Wildlife (ODFW). In 2006 he analyzed data from Jackson County and the Oregon Department of Transportation (ODOT). Fifteen hundred deer were hit and killed on county and state highways. That doesn't include deer killed in cities and towns, or deer that may have survived the initial impact, but stumbled off and died later.

Two diseases that commonly plague deer, adenoviral hemorrhagic disease and hair-loss syndrome, are more prevalent in denser urban populations. Adenovirus spreads via contact with saliva, and causes internal hemorrhaging and mouth lesions. Outbreaks can kill dozens of deer at a time. Hair-loss syndrome, associated with heavy lice infestation, causes hair loss, weight loss, diarrhea and lethargy.

"It doesn't kill them, but deer can die of exposure if they scratch all their hair off, or get a secondary infection," says Vargas. Both of these conditions can spread quickly.

Biologists use a term, carrying capacity, to quantify the number of animals a given

habitat can support. But there's also *cultural* carrying capacity—the number a community will tolerate. That number can be a moving target.

"You have all kinds of mixed emotions in an urban setting," says Vargas. Where some see a beautiful wild animal, others see an annoying pest. Still others see tasty meat on the hoof.

But how many deer is too many? And what can be done about them?

ging or fire—to browse. Their habits are similar in cities, where they sleep nestled under trees at night, and move on to your rose beds by morning's light.

Though this may surprise residents of deer-infested towns, the black-tailed deer has been in decline across its range since the late 1970s. A state-wide survey in 1979 estimated the total population at 452,000; the 2004 estimate pegged it at only 320,000. ODFW cites a number of reasons for the de-

good practice, it makes for less-than-ideal deer habitat.

Southern Oregon's black-tailed deer population is in better shape than in the rest of the state, thanks in part to strict county land-use codes that protect winter range. In the 1980s, the state charged Oregon counties to protect winter range as part of Goal 5: Protecting natural resources, scenic and historic resources and open spaces. For example, in Jackson County, new parcels on land classified as "Sensitive Winter Range" can't be smaller than 160 acres, and houses must be clustered near roads.

Vargas has been using cameras to track the deer's movements in and out of the Rogue Valley for 17 years. Although all black-tailed deer are migratory, Southern Oregon deer cover more ground than deer in other parts of the state. In summer they linger in higher elevations where they have their fawns; in winter they move into the valleys, logging 30 miles or more each year.

In contrast, although bucks sometimes move in and out of city limits during the breeding season, most deer that stake claims in urban areas tend to stay put. And why shouldn't they? These year-round residents have access to food, water and cover—the three components of good habitat. Couple that with an absence of predators, town deer literally have it made in the shade.

Counting Bambi

In Ashland, deer frequently stop traffic and make headlines in the local paper. Though there are no hard numbers to back it up, residents complain the problem has escalated in recent years. Things reached a crisis point in the summer of 2010, when a doe crashed through the window of Nimbus, a high-end clothing store located downtown. That incident, along with several cougar encounters, prompted the formation of an ad-hoc Wildlife Committee to address urban wildlife issues.

This all-volunteer group included Ashland Mayor John Stromberg and City Councilperson Carol Voison, along with Dr. Parker and retired SOU professor Dr. Frank Lang. Parker helped set up a lecture series and panel discussions on urban wildlife, which were broadcast on public television. The last of these focused on deer.

"People were polarizing," he says. "We had people that wanted to have an open season to cull the deer,"

CONTINUED ON PAGE 21

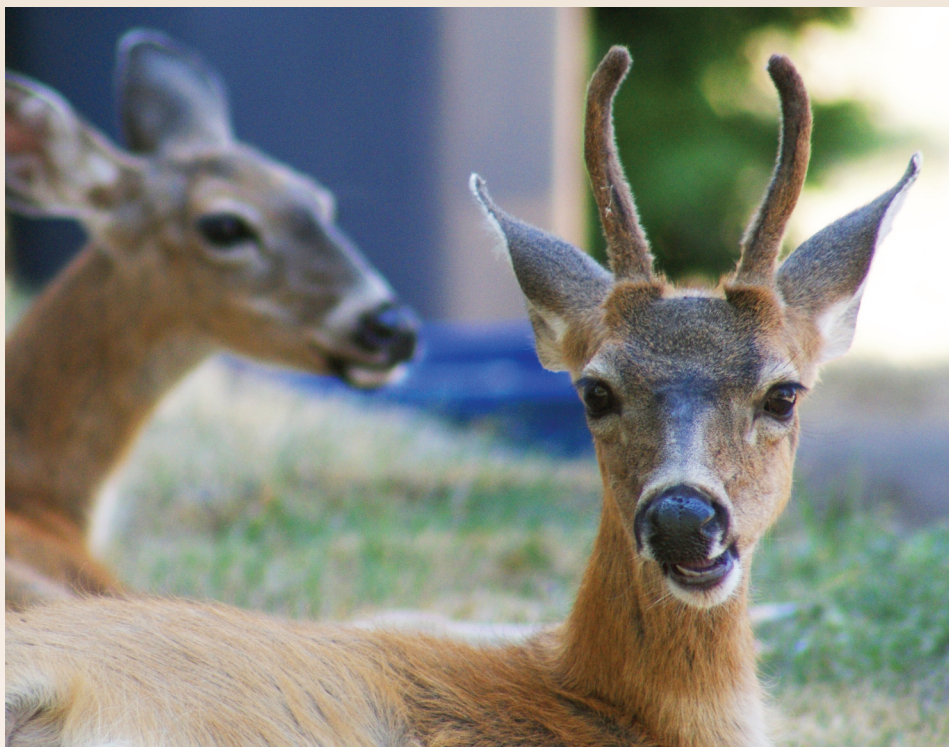


PHOTO: TERRY SKIBBY

"Deer come here because even in the dry season, we water, we fertilize, we plant tasty stuff."

DR. MICHAEL PARKER, CHAIR OF SOUTHERN OREGON
UNIVERSITY'S BIOLOGY DEPARTMENT.

The Greater Context

Black-tailed deer, a.k.a. *Odocoileus hemionus columbianus*, are a subspecies of the larger mule deer. They range throughout Western Oregon, including the Cascade and Coast Ranges. Does can live up to 15 years, while bucks generally meet their fate earlier. They're productive creatures. Does have their first fawns at 18 months old; after that, they usually produce a set of twins every year.

Deer are often called an "edge species." Adapted to coniferous forests, they take cover in dense canopy to sleep, and move into open areas—clearings created by log-

ging, loss of habitat and disease chief among them. Vargas says heavy logging in the 20th Century may have artificially *increased* deer populations.

"We made incredible amounts of deer habitat," he says. "Then in the 1990s, we started seeing the forests close up." The Northwest Forest Plan all but halted logging in national forests. After five to ten years, the open patches created by logging started to mature, and no new patches were created. Though logging continued at a clip on private land, timber companies used heavy doses of herbicide to keep understory plants at bay and maximize tree growth. Setting aside the question of whether spraying is a

Southern Oregon Repertory Singers

BACH

Dr. Paul French, Music Director

The emotional scope and inherent drama of the story are captured in the massive performing forces: double choir, double orchestra, 6 soloists, and children's choir. The resultant work is one of the singular achievements of western music. Repertory Singers will be joined by internationally- known soloists, a period orchestra of Baroque specialists, members of the SOU Chamber Choir, and the Rogue Valley Children's Choir. Featured soloists include tenor Chris Cock as the Evangelist, baritone Christopher Nomura singing the words of Jesus, and acclaimed soprano, Julianne Baird.

Friday May 16 • 7:00
Sunday, May 18 • 3:00

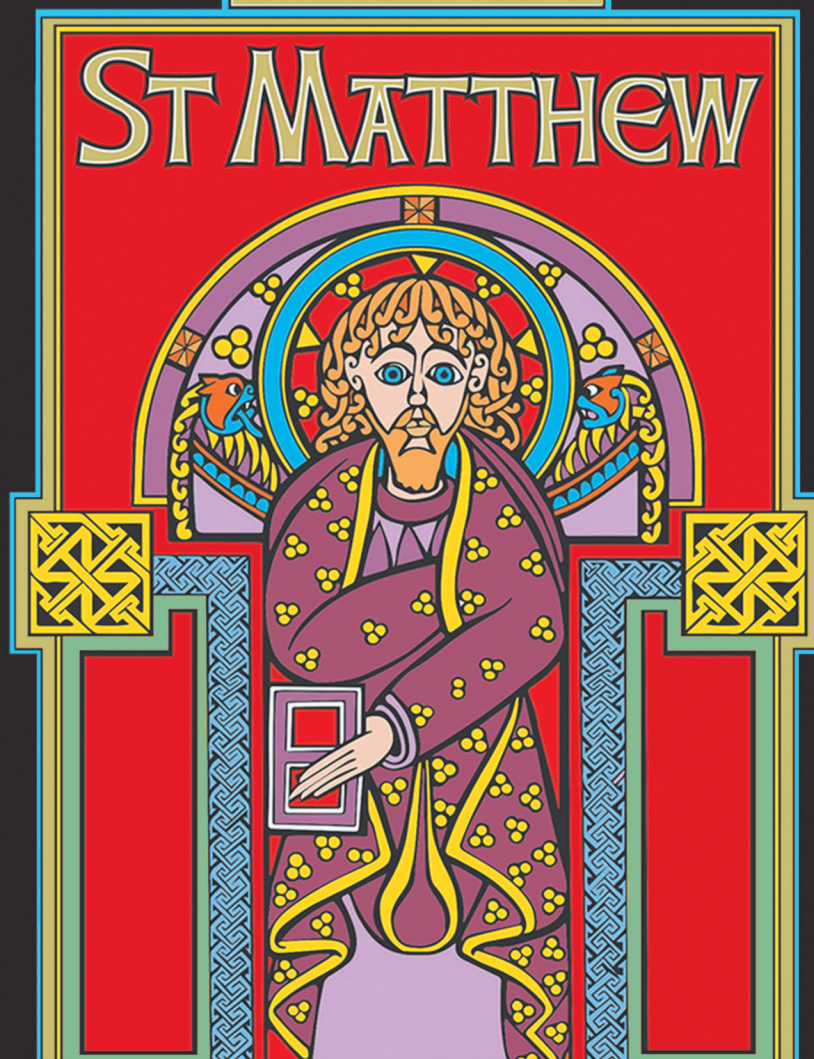
SOU Music Recital Hall

S. Mountain Street, Ashland

\$32-\$39 • Reserved Seating
\$5 students with ID

www.repsingers.org

541-552-0900



PASSION



Christopher Cock



Christopher Nomura



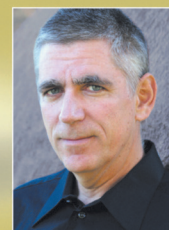
Julianne Baird



Tracy Watson



Brian Thorsett



Nathaniel Watson



Jefferson Almanac

Diana Coogle

Our Sacred Home

The first photos of Earth from space mesmerized and awed us. The perspective astonished: the curve of the blue planet against the vast blackness of its home in space, its recognizable continents, swirls of clouds, blue oceans, and brown deserts. Suddenly we understood the earth in its wholeness, as a single community. Seeing Earth from the perspective of its enveloping universe, we could see that, in truth, we all share this home: wolves and worms, antelopes and ants, all the different people in all the different places on earth. This beautiful blue planet is the only home we have. To be worthy of it, monk and ecological writer Thomas Berry tells us, we must learn to live graciously with all its inhabitants.

To fly in an airplane over my mountains, the Siskiyou Mountains, gives me something of the same perspective: down there, somewhere in those forests, I share a home with a community of beings with whom I seek to live graciously. For a topdown perspective with my feet still on the ground, I can climb to the top of 5030-foot Humpy Mountain, the mountain that fills the view from my house, as I did a few years ago, whacking through manzanita thickets, stepping through oak branches into elfin enclosures (then out again), slipping down steep slopes, then up again. After hours of toil, I stood on the flat rocks at the top of Humpy.

The forested wilds of the Siskiyou Mountains lay before me: Grayback Mountain, on the side of which I live, dominant across the narrow valley; the draws snaking up its side: Steve's Fork, Sturgis Fork, O'Brien Creek; the Red Buttes jutting skyward to the south. Directly below was the taming of the wilds: the hard gray face of the road disappearing up the pass; fields and pastures with farmhouses at their edges; my neighbor's house and her horse corral; another house with an apple orchard; each house anchoring a large clearing for domestic use – except one. One little house sat in a clearing just big enough for the house and garden. It looked not so much like the trees had been

cut to make way for the house as that they had opened their arms and their hearts to welcome the little house, which seemed to be living graciously with its neighbors among the trees. Of all the places I could see from the mountain, that was the one I would want to live in. That is the one I do live in.

Everyday life, on the ground I tread daily, provides an even closer perspective of the natural world, which Berry calls “the larger sacred community to which we belong.” Yesterday, for the first time in years,

This beautiful
blue planet
is the only home
we have.



I heard coyotes from my porch. Numerous and full-throated, they howled from the ridge. They yipped, barked, sang, and laughed, sending their choral cantata into the dark. They have been there, beyond the trees, over the ridges, through the draws, for a long time, of course, but hearing them, knowing they are there, deepened my perspective on my home. How many other creatures sing and crawl, patter across the landscape, lick their paws and scratch their hindquarters, live their individual lives all around me without my knowing? Hearing the coyotes at night or seeing a fisher corkscrew around a tree, a hummingbird hesitate above my petunias, a king snake slide into his hole in the ground in my garden – or a bear at such leisure that he would lie down under the oak tree behind my rhododendrons – reminds me that my sacred home includes all the beings who also call this part of the planet their home. Their hearts, like mine, dwell here.

Berry claims we must foster a “deep awareness of the sacred presence within each reality of the universe.” In the photographs from space, I can sense the sacred reality of the earth as a whole. From the top of Humpy I can see the sacred presence of my house, my land, my home. And then in reverse: from my home I hear the coyotes and know the sacred presence of their reality. I look at Humpy Mountain and the sky beyond it and understand their reality, know it as sacred. From my little footstep on Earth I am connected to the bigger mountain and from there to the space beyond, made visible by clouds and stars. From both perspectives, looking down or looking up, I know where my heart lies, and where my heart lies is sacred.

Diana Coogle's new book *Living With All My Senses: 25 Years of Life on the Mountain* is available for \$14 plus \$4 postage from Laughing Dog Press, Applegate, OR 97530.

♥ Find Love at the Shelter!
JACKSON COUNTY ANIMAL SHELTER



5595 S Pacific Hwy 99, Phoenix
Mon – Fri, 11 AM to 4 PM
Sat & Sun, Noon to 4 PM



It's Kitten Season!
Foster Families Needed!



Some of the sweet animals that
come into the Shelter need a
“home between homes”
with a Foster family...
do you have room in your
home and heart?
www.fotas.org/foster

NEW VOLUNTEER ORIENTATION
Find the purr-fect match for you!
1st Saturday, 1:00 – 2:00 PM

This ad has been generously sponsored by:

Rosemary Maitland
in memory of Mickey

fotas
friends of the animal shelter

adopt ♥ volunteer ♥ foster ♥ donate
Please donate on-line!
www.fotas.org ♥ (541) 944.2021
www.facebook.com/fotas

Friends of the Animal Shelter
volunteers work with the
Jackson County Animal Shelter
to help adoptable surrendered and stray
animals find loving homes.
FOTAS is a 501(c)3
PO Box 92, Ashland, OR 97520

Please call Eliza at FOTAS (541) 482-8172
if you would like to sponsor this ad.

Theatre and the Arts

Molly Tinsley



Comedies With Heart

The two comedies anchoring the 2014 season at the Oregon Shakespeare Festival put the accent on zany shenanigans. *The Cocoanuts*, by Irving Berlin and George S. Kaufman, was created as a vehicle for the legendary Marx Brothers—vaudeville veterans with a bottomless bag of comic shticks. And the title of Shakespeare’s early *The Comedy of Errors* says it all: mistaken identities, compounding misunderstandings, escalating farce. Both plays rely on low-comic conventions—physical humor, breakneck pacing, boisterous dialogue that bursts as if from a firehose into the teacups of our ears. Yet the unique appeal of each production flows from a different source—a surprisingly tender heart.

The Cocoanuts, directed in the Bowmer by David Ivers, juggles three stock plots. The forbidden romance between the heiress Polly Potter and a mere desk clerk, Bob Jamison, is threatened by an unctuous suitor, Harvey Yates, who boasts a pedigree but no bucks. Then the theft of Mrs. Potter’s diamond necklace, planned by Yates and the quick-witted queen of opportunists, Penelope Martin, is threatened by a pair of bumbling con artists, Willie and Silent Sam. Finally, Bob’s efforts to trade rags for riches are threatened when he is framed for stealing the diamonds, but rewarded when his architectural talents are acknowledged out of the blue. Braving the crazy ride a troupe of quirky characters in luscious costumes slam doors, trade hats, and eat telephones, when they aren’t delighting us with song and clever dance.

Yet this play offers more than brilliantly calibrated chaos. Compared to last year’s *Animal Crackers*, *The Cocoanuts*

owes less to the rhythms of vaudeville and features kinder, gentler characters. The central Mr. Hammer (Groucho a.k.a. Mark Bedard) is no famed hunter of wild game but the bummed owner of a “bum hotel.” His musical boast of sexual magnetism

comes off as adorably impossible rather than grandiose, and his courtship of the amply proportioned Mrs. Potter is more playful than sardonic at her expense. Think little guy in a rowboat trying to board a luxury yacht. Though he purports to attend exclusively to his own his best interests, Mr. Hammer and the con artists, Willie

(Chico a.k.a. John Tufts) and Silent Sam (Harpo a.k.a. Brent Hinckley), get sentimental over Bob’s courtship of Polly, and fully support it.

Hinckley adds a beatific mystery to Harpo’s trademark empty gaze and, except for the incidental reflex, refrains from gratuitous skirt-chasing. When Polly loses Bob to prison at the end of Act One, it’s Harpo who consoles her with a giant lollipop and a shoulder to lean on. As for Tufts’ Chico, despite sinister eyebrows, his sneaky looks keep turning into modest shrugs. His playing dumb reads innocence rather than vaudeville device. All three actors seem effortless in their task of conjuring a Marx brother who’s performing another role.

The Cocoanuts finally evokes a youthful world of harmless mischief, where cleverness prevails over malice. Jennie Greenberry as Polly is sweet and forthright as the girl next door, qualities corroborated by her lovely voice. Kate Mulligan’s Penelope, on the other hand, astonishes with her range of vocal villainy. K. T. Vogt, as Polly’s mother, presides as The Mother of it all, scolding and conventional, yet

“
The two comedies
anchoring the
2014 season at the
Oregon Shakespeare
Festival put the accent
on zany shenanigans.”

easy to distract and outmaneuver. David Kelly, as the incompetent detective trailing Willie and Sam, serves as the severe, unyielding father figure, who is stripped by the boys down to his ticklish vulnerability. His number “I Want my Shirt” exposes the human being beneath the badge and incidentally brings down the house.

In *The Comedy of Errors*, youthful high jinks also unfold under parental eyes. The Mother, in this case, is the Abbess (the serene yet down-to-earth Francine Dorn) while The Father has split into the loving Egeon, rendered ineffectual by imprisonment, and the inflexible authority figure of the Duke, who has condemned him to death. This season’s production in the Thomas Theatre, directed by Kent Gash, is the first I’ve seen to take seriously the anguish of a sundered family, the “griefs unspeakable” recounted in Egeon’s lengthy expository monologue at the start. Delivered by Jerome Preston Bates in the cadence of a funeral preacher, it claims “tragic” status for the shipwreck that parted him from his wife and one twin son.

This is a challenging platform from which to launch a comedy, but set in Harlem in the 1920’s, the ensuing action conjures the African-American experience post-Reconstruction, when former slaves migrated north to flex their freedom and creativity, discovering long-lost family members along the way. Justin Ellington’s jazzy music, Byron Easley’s explosive choreography, and Kara Harmon’s vivid costumes support the comic spirit of confusion and exasperation, while the underlying loss holds a space for emotional rebirth.

The same actor, Tobie Windham, plays Egeon’s twin sons, both named Antipholus. Likewise, the indefatigable Rodney Gardiner plays the sons’ servants, both named Dromio. This double-casting highlights the innocence of the Louisiana pair, who’ve come north to find their brothers. Wide-eyed and slower of speech—their deep southern accent turns *love* into a two-syllable word—these well-meaning bumpkins throw into relief the jaded cynicism of their debauched urban counterparts. The Harlem Antipholus consorts with courtesans, his scorned wife Adriana (Omoze Idehenre) is publicly furious, while his wife’s proper sister Luciana (the enigmatic Monique Robinson) surreptitiously checks her reflection in a spoon and puts some slinky moves on Antipholus from Louisiana when she has no

CONTINUED ON PAGE 25



Our New York, Los Angeles, San Diego and Las Vegas offices are conveniently located in Medford.

We consolidated operations here over 20 years ago. Today, as Southern Oregon’s largest architecture firm, we offer some of the best and brightest design and project management minds found anywhere. Take a look at what our team can do. Call us.



2950 E. Barnett Road, Medford • www.orwarchitecture.com • 541.779.5237



An eclectic blend of the best singer/songwriters, jazz, blues, world music and more, exploring the close connections between wildly different styles in an upbeat and spontaneous way. Hosted by Maria Kelly, Eric Teel, and Paul Gerardi.

Weekdays 9AM — 3PM
Jefferson Public Radio’s Rhythm & News Service & www.ijpr.org

AHHHH!



Casa Rubio

An Oceanfront Oasis!

**TWO-NIGHT
SIESTA ON THE BEACH**
OREGON/CALIFORNIA STATELINE

Starting at **\$196** Single or Double
WiFi access in rooms

Follow path of inlaid mosaics
to the beach

Reservations 1-800-357-6199

Take our virtual tour at
www.casarubio.com



Save 10% off your first cleaning!



Ecofriendly Housecleaning
www.graceworkscleaning.com
541-292-3895

Rest assured we are Licensed, Bonded, and Insured



Inside the Box

Scott Dewing

Bitcoin Loses Some Currency

It was the lamest of apologies. The young cherub-faced CEO of the world's largest Bitcoin exchange bowed his head with eyes closed and, with just the slightest hint of a smirk forming at the corners of his mouth, apologized as best he could in Japanese. The room at the Tokyo District Court was small and packed with Japanese journalists. A thousand flashes went off amidst staccato bursts of camera shutters opening and closing.

His name is Mark Karpeles and his company, Mt. Gox, had just lost nearly half a billion dollars in digital currency due to an apparent hacking into its computer systems. Karpeles announced that Mt. Gox had filed for bankruptcy protection.

"First of all, I'm very sorry," said Karpeles in heavily accented English that left no doubt he was French. "The Bitcoin industry is healthy and it is growing," he added. "It will continue, and reducing the impact is the most important point."

The translator to his left at the microphone-littered table translated his statement. Given the circumstances, Karpeles's words were probably as hollow in Japanese as they had been in English.

"There was some weakness in the system, and the bitcoins have disappeared," Karpeles stated. "I apologize for causing trouble."

Then he stood up and left the room, exiting down a narrow and brightly lit hallway with his retinue of lawyers.

If your bank was robbed today—whether by gun-wielding bank robbers wearing balaclavas storming the physical bank or by hackers executing a digital heist—you wouldn't lose your money. That's because your bank is regulated and insured by the Federal Deposit Insurance Corporation, or FDIC.

Not so with Bitcoin and other virtual currencies like it. Created in 2009, Bitcoin is a peer-to-peer payment system. It is a de-

centralized. There is no central bank to back it. There are no regulatory entities to govern it.

Like all forms of currency, Bitcoin only has value because people believe it has value and are willing to use it as a medium of exchange for goods and services.

But unlike U.S. dollars and other currencies that are minted and controlled by governments, Bitcoins are created by end-users through a process called "mining".

Using computers and the Bitcoin software, end-users offer up their computer processing power to compete with other users to solve complex, irreversible cryptographic puzzles. The first miner to solve a given puzzle is awarded a block of bitcoins.

"Oh, so I just get my hands on a billion billion hertz of computing power in order to win and become a multi-millionaire."

Not so fast my aspiring Warren Buffett. It's more complicated than that.

Your mined bitcoins become part of a "block chain" in the Bitcoin network. The difficulty of each cryptographic puzzle increases as the number of miners increases, slowing the generation of new blocks to one every 10 minutes. Additionally, the number of bitcoins in each block is cut in half every 210,000 blocks. The first Bitcoin block contained 50 bitcoins. After the first 210,000 blocks were mined, the number of bitcoins in the 210,001 block contained only 25, and so on.

By design, Bitcoin prevents runaway inflation, which can severely cripple the value of any currency—physical or virtual. With paper money, we've created all sorts of anti-counterfeiting mechanisms, such as special paper, serial numbers, official seals, and embedded security strips that glow under black light. Without these measures, we'd all just print our own money on our color inkjet printers.

Bitcoin also solves another problem with digital currencies: “double-spending”. As with all digital assets—music, books, photographs, etc.—digital currency is susceptible to copying. If you can copy it, or replicate it, then you can spend the same digital currency over and over again in the same way that if you could photocopy \$100 bill and just spend it.

Bitcoin solved the double-spending problem with a real-time ledger of transactions to prevent someone from spending a digital dollar (so to speak) then spending that same digital dollar again. With Bitcoin, the ledger is distributed within the block chain, meaning that there is no third-party centralized authority to track and authorize transactions.

In addition to mining, the other method by which you can acquire bitcoins is through an exchange, such as Mt. Gox, that allow you to buy or sell bitcoins using other established international currencies.

Those bitcoins are stored in your digital “wallet”.

The virtual currency of Bitcoin has real value in the real world. At the time of this writing, 1 bitcoin (BTC) is worth \$413.70 U.S. dollars (USD). Currently, an ounce of gold is worth \$1,324.80 USD. Back in November, BTC peaked at just over \$1,200 USD.

The first use of gold as a currency was 700 B.C. and it has remained an underlying measure of currency value for going on 3,000 years. Bitcoin has been around for 6 years.

Gold is old and Bitcoin is new, but good-old-fashioned theft is ancient too.

The theft of bitcoins from the Mt. Gox exchange has resulted in bad press and a loss of currency in more ways than one. But in the long-game, that and other thefts that

CONTINUED ON PAGE 25



PICCADILLY
CYCLES
ASHLAND • OREGON

Electric Assist & Traditional Bikes
PICCADILLYCYCLES.COM
(541) 482-9500



ASHLAND 2014

As Good as You Imagine

FEBRUARY 14 — NOVEMBER 2

THE TEMPEST
THE COCOANUTS
THE SIGN IN
SIDNEY BRUSTEIN'S WINDOW
A WRINKLE IN TIME
THE GREAT SOCIETY
THE COMEDY OF ERRORS
WATER BY THE SPOONFUL
FAMILY ALBUM
RICHARD III
INTO THE WOODS
THE TWO GENTLEMEN
OF VERONA

BUY TICKETS
Go to www.osfashland.org
or call 800-219-8161

Denis Arndt in *The Tempest* | Oregon Shakespeare Festival.



completely fresh

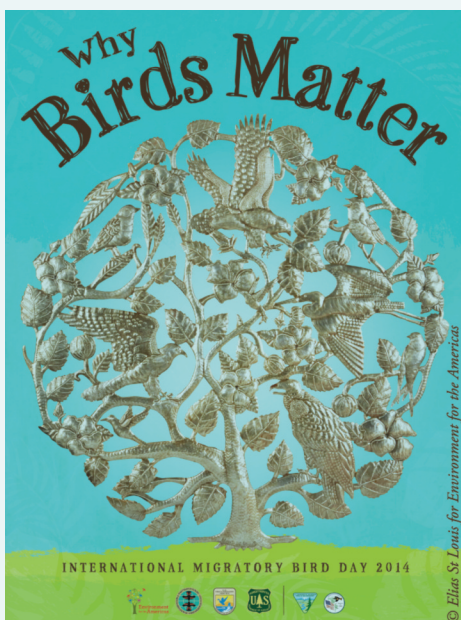
coop
stronger together

FOOD
Medford
CO-OP

At Medford Food Co-op, fresh, delicious food is just the beginning. Co+op, stronger together.

everyone can shop

945 S Riverside | 541.779.2667 | Daily 8am to 8pm



Rogue Valley Bird Day *Why Birds Matter*

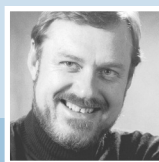
Saturday, May 10
8am to noon
All ages are welcome
at this free event!

- Guided Bird Walks (8:15, 9:15, & 10:15am)
- Junior Walks for ages 8 & under (9:30am)
- Contests...
(Bird-Calling @ 10:30am & Name that Bird)

**North Mountain Park
Nature Center**
620 N Mountain Ave, Ashland

For more information visit...
www.RogueValleyBirdDay.net
or call North Mountain Park
at 541.488.6606

*Sponsored by North Mountain Park
(a division of Ashland Parks & Recreation),
Klamath Bird Observatory, Rogue Valley
Audubon Society, Jefferson Public Radio,
Northwest Nature Shop, Wild Birds
Unlimited Nature Shop, Wildlife Images
Rehabilitation and Education Center*



Recordings

Don Matthews

The Revival Revolution

For the last six months or so, I have been rehearsing every Sunday with the Southern Oregon Repertory Singers for a concert that takes place later this month (more about that later). And in March, while choosing music for my morning program, I noted the anniversary of Mendelssohn's revival of Bach's "St. Matthew Passion" 100 years after it was written. Though Mendelssohn's performance used instruments of his time and the piece was greatly condensed, I started thinking about why this music from a previous era was revived.

We take for granted that we can hear music from any musical period of the past but most compositions were written for a specific occasion and in many cases for a specific performer. We often think of history, and music history in particular, as improving over time; instruments evolve like harpsichord to fortepiano to modern piano because technology improves and performing techniques get better. Also, most young composers start by imitating what is current but then want to do something different. The next generation regards these new ideas as better and in a way superseding what came before.

But what prompted Mendelssohn, an important figure in the revival of music from the past, to re-introduce this music of Bach to the public? Dr. Paul French, Director of Choral/Vocal Studies at SOU, who is conducting the St. Matthew Passion with the Southern Oregon Repertory Singers, believes that the music of Bach and "The Passion" in particular had an emotional element that appealed to Mendelssohn and his contemporaries that was considered lacking in the classical period which placed a greater value on re-

straint and order.

There were other instances of interest in music of the past but for the most part the interest was academic. In England, Johann Pepusch developed an "Academy of Ancient Music" in the 1720s to study music by Palestrina, Tomás Luis de Victoria, William Byrd, Thomas Morley, and other 'ancient' composers. By the end of the 18th century, Samuel Wesley was pro-

moting the music of Johann Sebastian Bach, and in 1808 began performing Bach's organ music in a series of London concerts. And in Vienna, Baron Gottfried van Swieten presented house concerts of 'ancient' music in the late 1700s, where Mozart developed his love of music by Bach and Handel.

In the early 20th century, musical historians in the emerging field of musicology began to look at Renaissance music more completely and carefully, preparing performing editions of many works. The choirs at the cathedral churches in England were quick to revive these pieces, establishing a new standard and tradition in performing Renaissance choral music. Other important milestones in the early music revival included the 1933 founding of the Schola Cantorum Basiliensis in Basel, Switzerland by Paul Sacher and the 1937 presentation and recording of some of Monteverdi's Madrigals by Nadia Boulanger in France.

Up to this point, the older music was being performed in a contemporary way and even Handel's "Messiah" had updated orchestrations by Mozart. It's interesting to note that "Messiah" was performed annually beginning in 1741 which makes it the exception to the established pattern of pieces being performed once, for specific events. By the 1950s the early music re-

We take for granted that we can hear music from any musical period of the past but most compositions were written for a specific occasion and in many cases for a specific performer.

vival was fully underway, and was a fully established phenomenon by the end of the 1970s but now the performers looked at all the research and began to consider how to present this music in a more historically informed way using rebuilt older instruments and different performing techniques.

It took a while to master these new/old instruments; in 1963, Nicholas Harnoncourt's *Concentus Musicus* recorded the Brandenburg Concertos in 10 second 'takes' because the period winds could only stay in tune that long but by 1993, John Eliot Gardiner's *Orchestre Révolutionnaire et Romantique* recorded three Beethoven symphonies in live concerts.

There are those of us who prefer either the modern or authentic instruments but that is the subject for another article. I think it's great that we live in a time when music from so many historical periods in different performance approaches is available for your listening pleasure whenever you want it.

Well, you'll have a chance to hear the music that inspired Mendelssohn to start this revival revolution in two performances of the "St. Matthew Passion" of Bach. On Friday May 16th at 7 and Sunday May 18th at 2, the Southern Oregon Repertory Singers will present the complete work and will be joined by members of the Southern Oregon University Chamber Choir, the Rogue Valley Children's Choir and a period orchestra of Baroque specialists from across the West coast. Featured soloists include tenor Chris Cock as the Evangelist and acclaimed soprano Julianne Baird. For tickets and information go to www.repsingers.org or call 541-552-0900. See you there!

JPR Classical Music Director and host of *First Concert*, Don is a member of the Southern Oregon Repertory Singers and has also been a guest soloist with both the Rogue Valley Chorale and Siskiyou Singers. Don is well known to Rogue Valley theater goers having appeared in numerous productions including, *One Flew over the Cuckoo's Nest*, *Man of La Mancha*, *Sweeney Todd* most recently *The Producers*.




Redding's Historic
**CASCADE
THEATRE**

Tickets and Information
cascadetheatre.org • 530-243-8877

JPR | Jefferson Public Radio
usbank serving you
Hilton Garden Inn Redding
News Channel 7

DRAG HIM TO A SHOW HE'LL ACTUALLY ENJOY !



**DEFENDING THE
CAVEMAN**

Broadway's Smash Comedy About the Sexes

May 10 • 7:30 pm



*Bela Fleck
& Abigail
Washburn*

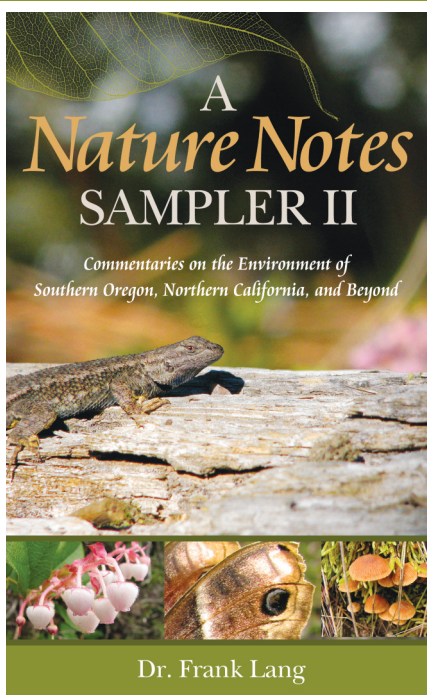
May 13 • 7:30 pm

San Francisco Opera
Grand Opera HD Cinema Series

Aida

May 18 • 2:00 pm





A Nature Notes Sampler II is a broad collection of radio commentaries based on Dr. Frank Lang's popular series that aired on JPR since the publication of the first volume in the year 2000. This collection of essays offers Dr. Lang's same eclectic, often humorous view of the natural world in the mythical State of Jefferson and beyond.

Over 100 of Dr. Lang's commentaries have been collected in this second volume. Make it your first collection of Nature Notes, or add it to the original publication for a complete set!

Order *A Nature Notes Sampler II* for \$20.94 postpaid.

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

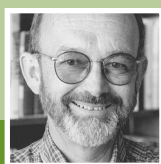
PHONE _____

Make checks payable to: Jefferson Public Radio
or bill to my credit card: ☐ VISA ☐ Mastercard
☐ American Express ☐ Discover

CARD NO. _____

EXP. _____ AMOUNT: \$20.94

Send completed form to:
Nature Notes/Jefferson Public Radio,
1250 Siskiyou Blvd., Ashland, OR 97520



Nature Notes

Frank Lang

Dog Dump Fungus

Nature Notes' friends and acquaintances often present him with intriguing questions. Take this email of 27 October, 2013. Subject: Dog Dump? Message: Comes up every year. What gives? Signed, Luther Burbank. My examination of Luther's two attached photographs elicited the following response:

Humm, my first thought was the Family Bear, Baby Bear, Momma Bear, or Poppa Bear, or perhaps their acquaintance, Goldilocks. On further consideration, I am guessing it is the disintegrating fruiting body of a hypogeous Basidiomycete fungus. AKA, an underground puffball sort of thing. LACK of included beer cap eliminates all four animals.

Now as some of you know, Nature Notes has a scientific interest in scat. He can tell you the animal, its diet, and how recently the animal was about. When encountering bear scat on botany field trips N2 would challenge students to estimate if the bear was in the vicinity by digitation (fingering) the mass. Hot, warm, cool, or cold? Never had a taker, but then Nature Notes never offered a higher grade as a reward.

Nature Notes lives in Ashland's bear zone high above the boulevard. One morning, on his walk with Rupert his trusted Westie, they encountered a pile that was clearly the product of an Ashland bear. Amongst the remains of what was clearly partially digested apples and pears from a nearby abandoned orchard was beer cap from a well-known microbrewery. No "here's to you" ordinary beer for Ashland bears.

But, back to the original inquiry. Nature Notes' mycological training as a kid under the tutelage of Olympia Washington naturalist Margret McKenny, the *Wild and Savory Mushroom* lady, and course work with Daniel Stuntz while a graduate student at the University of Washington, accounts for the disintegrating mushroom

idea. Nature Notes was invited to visit as in "maybe you'd better come and see it...." He did visit and what he found was a rather large pile of brown powder with a central more or less woody core but no beer caps.

The "dog dump fungus" is also known as the dog turd fungus, an even more vulgar common name. Less vulgar, and more genteel common names include dead man's foot, or dyeball fungus, common names based on resemblance to other objects or use. It's called the horse dung fungus in Australia and the Bohemian Truffle in Europe.

Mycologists call it *Pisolithus arhizus*, or its synonym *P. tinctorius*, a Basidiomycete fungus similar to puffballs, earthstars and the like. Mycologists generally agreed that it is a most unattractive fungus. Odd appearing when young, round to pear shaped with a thin colored (yellowish, to brown or purplish) cover that disintegrates into a "dusty monstrosity" according to mycologist David Arora, who does not recommend mycophagy. Once



PHOTO: FRANK LANG

The "dog dump fungus" is also known as the dog turd fungus, an even more vulgar common name.

dusty, of course not, but earlier it contains pigments used in dyeing wool yarn, and one would suspect lips and tongue if eaten. Another feature is the fruiting body's ability to lift and crack asphalt if it develops under walks or roadways. More shocking in appearance to the highly refined, just might be *Phallus impudicus* whose scientific name should need no explanation. The generic name *Psilolithus* translates pea stone from the Greek in reference the stony peridioles imbedded the dung-like fruiting bodies. Some readers might be familiar with peridioles, as the "eggs" in the Nests of birds' nest fungi. Arhizus is in reference to the fungus' apparent rootlessness. Tinctorius refers the use of the fungus' pigments to dye wool, as mentioned above.

Like many things, don't judge this book by its cover. As ugly as it appears, *Psilolithus* plays an important ecological role in the plant communities it inhabits. Its mycelium (fungal strands) forms a close, mutually beneficial relationship as ectomycorrhizal fungi on the roots vascular plants in its vicinity. *Psilolithus* has broad application in forestry and horticulture where mycorrhizal fungi aids or is essential for good plant growth. So, just because you are ugly does not mean you have nothing to offer. Nature Notes has no idea how to control the fungus if it's busting up your asphalt drive. Enjoy the nearby trees and shrubs it supports is one alternative, I guess, as you bump along.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.

Tuned In From page 5

cal parties as one of the most trusted sources for news and information.

As the House and Senate Appropriations Committees meet and hold hearings during the coming weeks, we'll keep you posted how the public broadcasting federal funding saga unfolds. In the meantime, we encourage you to share your view on this issue with your elected representatives.

Paul Westhelle, Executive Director,
Jefferson Public Radio



The Splendid Table

Lynne Rossetto Kasper & Sally Swift

The Splendid Table airs Sundays at 9:00am on JPR's Rhythm & News service and online at www.ijpr.org



Ginger-Lemon Fizz and Ginger-Lemon Punch

Prep time: 5 minutes

Total time: 5 minutes

Yield: 1 drink

Close to a homemade ginger ale but with more of a nip, this is a formula for an icy spiced drink made to order. Simple Syrup is steeped with fresh ginger and fresh lemon juice then mixed with sparkling water for an effervescent kick. To mellow that kick out, turn it into a punch by adding a little light rum, then relax. Drink it over ice with lemon slices and, if you like, halved stalks of lemongrass as stir sticks.

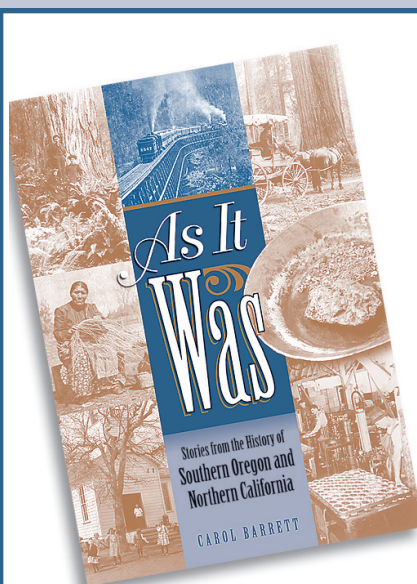
Ingredients

1 part Ginger-Lemon Syrup
2 parts Sparkling water
1/2 part light rum, or to taste (optional)

Instructions

1. In a tall ice-filled glass, combine one part Ginger-Lemon Syrup and two parts sparkling water. If making a punch, add 1/2 part light rum.

From *A Summertime Grilling Guide* by Lynne Rossetto Kasper and Sally Swift.
Copyright© 2012 by American Public Media.



As It Was: Stories from the History of Southern Oregon and Northern California

By CAROL BARRETT

JPR's original radio series *As It Was*, hosted by the late Hank Henry, is now a book.

We've collected the stories from the original *As It Was* series in this new book, illustrated with almost 100 historical photographs.

Send check or money order for \$19.95 + \$3.99 shipping and handling (\$23.94 total) per copy.

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

PHONE _____

Make checks payable to: Jefferson Public Radio
or bill to my credit card: ☐ VISA ☐ Mastercard
☐ American Express ☐ Discover

CARD NO. _____

EXP. _____ AMOUNT: \$23.94

Send completed form to:
As It Was / Jefferson Public Radio,
1250 Siskiyou Blvd., Ashland, OR 97520

As It Was

Stories from the State of Jefferson

Regional Botanical Diversity Includes Canyon Live Oak

By Kirsten Shockey

Southern Oregon and Northern California's botanical diversity includes the Canyon Live Oak, one of the earliest known oak species to evolve in North America. Fossil records suggest the resilient and adaptable tree migrated to the region from Mexico.

When the Canyon Live Oak grows on exposed slopes, it forms thickets, but sheltered by a canyon, the tree can become majestic, reaching heights of 100 feet and living for some 300 years. Native peoples relied on the tree's acorns when the preferred species, such as black or white oak, produced poor crops. Early settlers called the tree "Maul Oak" because of its heavy-weight, tight grained, tough wood. Besides mauls, the pioneers used it for axe handles, wedges for splitting soft woods, wagon axels and wheels, building pegs, and braces. An evergreen, it has thick, dark-green leaves that on the same tree can appear either smooth, or toothed like holly leaves. The leathery, wax-coated leaves adapt to dry periods by reducing water evaporation, a characteristic that should prove fortunate during this year's regional lack of rain and shallow snow-pack.

Sources: Anderson, M. Kat. *Tending the Wild: Native American Knowledge of California's Natural Resources*. Los Angeles: University of California Press, 2005. 100. Print; Ruediger, Luke. *The Siskiyou Crest: Hikes, History, and Ecology*. Jacksonville, OR: Luke Ruediger, 2013. 102-03.

John Daggett Develops Black Bear Gold Mine

By Gail Fiorini-Jenner

Discovered in 1860, the Black Bear Mine was one of the most important quartz gold mines in Siskiyou County, Calif. It was located along the Salmon River in the Liberty Mining District, nine miles south of Sawyer's Bar.

The mine yielded 200,000 ounces of gold and consisted of two rich veins, one running north and south and the other east and west. John Daggett owned and worked the mine off-and-on for many years, starting in 1862 and ending in 1885. Mule trains hauled much of the equipment from the Coast, while some arrived in large burden baskets carried by Indian women from neighboring tribes. Daggett hired 300 Cornish miners to work the mine, which featured a 16-stamp mill. Later he hired Chinese miners. When one of them was murdered, he hired a gunslinger to protect them. Californians elected Daggett to the State Assembly three times between 1858 and 1880. He was elected Lieutenant Governor in 1882 and appointed Superintendent of the United States Mint in San Francisco in 1893, a position he held for four years.

Sources: Black Bear Mine. Yreka: Siskiyou County Library, Web. 23 Feb. 2014.

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am and 9:57pm following the *Jefferson Exchange*.

Poetry

Kasey Mohammad

from *The Sonnagrams*

DVD (www.cnn.net)

There's safety in the bathtubs of the rich:
The fulgent whitenesses, the scented soap,
The seething vats where bugging eyelids twitch
And evolution's beehives give up hope.

There's beauty in evacuated wealth:
In busted statues of excluded heirs
Whose only virtue lay in bushy stealth,
Whose only shoes lay underneath the stairs.

There's breakfast on your collar, buddy boy;
Your monster costume hasn't got a belt;
The *huff-huff-huff* distractions you employ
Do not become the sveltest of the svelte.

A shotgun, that's a lulu of a gun:
We got to get Dubuque to get us one.

DKNY: Where Dr. Donny W. Mudd, M.D.,
and Dr. Toth Mudd Work (Heh, Heh)

The three-D meerkat epics I have seen
Are not, in my opinion, very good:
The only objects leaping off the screen
Are mudwort, foxglove, lettuce, bark, and wood.

The dumbest silent movie ever shot
Is seven hours, forty minutes long:
The plot involves a dirty Bristol lot
Who blow their Whitsun Monday playing Pong.

A horror film I cannot quite endorse
Is *Amy Winehouse Eats a Human Head*:
It's fouler than the titular main course
When she wears Bigfoot's underwear to bed.

It would be fit—could anything be fitter?—
To tweet these hella sweet reviews on Twitter.

K. Silem Mohammad is a founding member of the Flarf Collective, a group of writers who make poems out of Google search results. He is a professor of creative writing in the Oregon Center for the Arts at Southern Oregon University, where he has taught since 2004. His books of poetry include *Deer Head Nation* (Tougher Disguises, 2003), *Breathalyzer* (Edge Books, 2008), and *The Front* (Roof Books, 2009). A new collection, *Monsters*, is forthcoming from Edge Books. Mohammad edits SOU's annual literary journal *West Wind Review* and the independent poetry magazine *Abraham Lincoln*. He says of *The Sonnagrams*, "I feed one of Shakespeare's sonnets into an internet anagram engine, generating fourteen lines of text that is quantitatively equivalent to the letters of Shakespeare's poem. I rearrange this text letter by letter until I have a new English sonnet. All leftover letters are used to make up a title." "DVD (www.cnn.net)" uses Sonnet 4; "DKNY: Where Dr. Donny W. Mudd, M.D., and Dr. Toth Mudd Work (Heh, Heh)" uses Sonnet 19.

Writers may submit original poetry for publication in the *Jefferson Monthly*.

Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
Jefferson Monthly poetry editors
126 Church Street, Ashland, OR 97520

Please allow two to four weeks for reply.

Oregon Wave Energy Project Sinks

Plans to deploy Oregon's first commercial wave energy project have been formally dropped by the company.

After spending millions on the project off the coast of Reedsport, Ore., Ocean Power Technologies pulled the plug and will focus on another project in Australia.

Kevin Watkins, a company representative, said this would have actually been the first such project in the Western Hemisphere — but they had trouble securing adequate funds.

"In consultation with the Department of Energy, OPT has made the decision to terminate further work on the project and initiate decommission and close-out activities," Watkins said.

This was the only wave energy project planned for Oregon state waters that had even begun the permitting phase, according to Paul Klarin, marine Program Coordinator with the Oregon Department of Land Conservation and Development.

The company's wave energy projects generated national headlines in the run-up to a planned launch in October, 2012. But after it delayed the deployment of its first buoy, the project seemed to be stuck on hold.

The larger piece of the much-anticipated

project would have placed a flotilla of 100 energy-producing buoys, each the size of a school bus, in the waves off the coast of Reedsport, Oregon.

But that was abandoned in March. This smaller project, made up of ten smaller buoys, was the last remaining piece.

The first buoy designed to gather wave energy remains at the Port of Portland. Jason Busch, executive director of the Oregon Wave Energy Trust, says the company should donate it to them as a farewell gesture.

"It's an amazing piece of equipment and it's a shame it may never be deployed. At this point, I doubt it will," Busch said.

The company hasn't released the amount spent on the wave energy project, nor the number of jobs that would have been associated with it — but Busch estimates the investment to be at least \$10 million.

"They spent a lot of money on that project at Reedsport," Busch said. "Building that buoy, getting through the permitting process, all the environmental studies that have been done out here."

The Oregon Wave Energy Trust, which is a private non-profit organization funded by Oregon Lottery dollars, invested around \$430,000 in state funds on the project.

"This is a disappointment on many fronts — there's been a lot of efforts and hopes put on that project. It has become, rightly or wrongly, sort of a proxy for the industry," Busch added.

Nevertheless, Busch says Oregon saw a return on its investment in terms of the company's reinvestment in local businesses.

And he says the regulatory processes for future projects could go smoother, with Ocean Power Technologies having already gone through it — though it would still take at least three to five years.

The state of Oregon has adopted zoning rules to allow for wave and wind energy development at the Reedsport location and elsewhere in its territorial waters off the coast.

Even though his company may no longer be leading the charge in West Coast wave energy, Ocean Power Technologies' Watkins says, "I think it has real value as a future source of generating electricity for this region."

An anchor for the project remains on the ocean floor off the Oregon Coast. The company plans to decommission it this summer after whale migration season ends.



CREDIT: OCEAN POWER TECHNOLOGIES

More than 100 energy buoys like this were planned to be deployed in Pacific Ocean near Reedsport, Ore. After canceling the larger of two phases of the project in March, the company behind the endeavor has now dropped the entire venture.

Deer Debate

From page 7

and others who said we love the deer. The one thing absent was information.”

He advised not making any decisions until people understood the nature and extent of the problem. Mayor Stromberg and Councilperson Voison jumped on the idea, and suggested involving the community by taking a “citizen science” approach. And so the Ashland Deer Census was born.

Parker set to work designing a protocol to survey Ashland’s deer population. He divided the town into seven segments based on natural breaks—streets and water drainages—and created routes within each one. All transects were to be walked at once, to minimize the possibility of double-counting.

The first census took place in the fall of 2011. Over 100 volunteers participated, walking assigned transects during the thirty-minute period just after daybreak.

“There was a real cross-section of volunteers,” says Parker, including people on both sides of the issue. Parker’s students and members of the SOU Biology Club. Volunteers reported the location of every deer they saw. They were clustered in predictable places: near stream drainages, at the edges of town, at the interface between neighborhoods and the Ashland Watershed, and near Lithia and North Mountain Parks. Extrapolating the data, Parker and his students came up with a total population estimate of around 300.

Parker had scheduled the first spring census for May of 2012, but an impassioned email debate between the feed ‘em and shoot ‘em factions blew up when the *Ashland Daily Tidings* reported the story. Riled residents threatened to sabotage the survey, so Parker cancelled it. The census has taken place each fall and spring since, but with reduced media coverage and fewer volunteers.

Just Ask Nicely...

The big question, of course, is what to do with the data. Assuming there’s consensus that the deer population in Ashland exceeds both natural and cultural carrying capacity, then what?

When it comes to driving numbers down, or mitigating the damage deer cause, there are only a handful of strategies available, many of them too expensive to imple-



In 2011, folks decided to use the Ashland's Fourth of July Parade to raise awareness about the deer problem—and vent a little frustration.

ment on a large scale. People living outside of city limits have more options, especially on larger acreages. Landowners can host hunters, or apply for kill permits to protect agricultural crops. Cities can apply for kill permits, too, but they're beholden to citizens. Some communities have made it clear they will not tolerate killing, or only allow it as a last resort if an animal is a persistent threat. That leaves non-lethal strategies: fencing and deterrents, hazing (scaring deer away), trapping and relocating, and birth control.

Believe it or not, some people deliberately feed deer. (At one time, recall both Parker and Lang, The Grange Co-op even sold “deer chow.”) One noteworthy accomplishment of Ashland’s all-volunteer Wildlife Committee was to champion AMC 9.08.280, known informally as the Wildlife Feeding Ban. Under this new city ordinance, which Lang and Parker essentially co-wrote, people who knowingly distribute, provide or store food to attract wildlife—deer, bears, cougars, coyotes, wolves and wild turkeys—face heavy fines.

“People have come back to us and said, this ordinance is marvelous because we can finally say to these people, you absolutely can’t do this,” says Parker. Of course, an ordinance such as this only works if violators are sniffed out (and reported), and doesn’t address involuntary feeding—rotting apples, tender roses and other delicacies inadvertently offered in unfenced yards.

Deterrents work, but must be applied

faithfully (for those in the market, Vargas recommends Liquid Fence.) Actual fences work, too, but some cities restrict fence height for aesthetic reasons. In 2012, in response to rising complaints about deer, the City of Ashland raised the maximum allowable fence height to eight feet. Since then, the number and variety of fences around town has multiplied almost as quickly as fawns in summer.

“The people who benefit most from the new ordinance are the fence-builders,” quipssays Lang, but he also admits fences have changed deer’s movements and distribution—no doubt putting more pressure on yards without them.

If fencing only shifts deer around, and the wildlife feeding ban depends on enforcement, why not simply relocate deer to the wild? Vargas, who regularly fields calls from people wanting ODFW to move deer, says it’s a “bad idea.”

“Animals have incredible homing instincts,” he says. “If [a deer] doesn’t come back it’s because it’s been eaten by a predator or shot by a hunter or run over by a car.” Studies reveal that about half of relocated deer dies from stress related to moving them. MovingRelocating deer also potentially spreads diseases. And it’s expensive. One deer management guide estimates the cost of relocation at between \$400 to \$3000 per animal. Contraception is also expensive and impractical, except perhaps in areas with discrete boundaries. That leaves the more controversial, lethal methods of



It goes without saying that if you want a successful garden, you better protect it with a fence.

PHOTOS: JULIET GRABLE

control: hunting and/or hiring sharpshooters to cull populations.

A Black and White Issue

Most states east of the Rockies have been grappling with an overabundance of white-tailed deer. After reaching all-time lows in the 1990s, white-tailed deer populations have been exploding, and number over 15 million today. (Some estimates put that number closer to 30 million.) Biologists agree that densities of 10 to 20 animals per square mile are acceptable. In areas with severe deer problems, densities exceed 60. A combination of factors—an absence of predators, “safe” zones where hunting isn’t allowed, declining numbers of hunters and the creation of prime urban habitat like parks—has fueled the explosion.

In some places, over-browsing threatens native plants, and reduced understory vegetation means fewer nesting places for songbirds. As hosts for parasites like ticks, white-tails are also partly to blame for the spread of Lyme’s disease. And deer-vehicle collisions cause injuries, loss of life and millions of dollars in damage every year.

Wildlife agencies have been using hunting as a management tool since the early 1900s. But in the last few decades, many communities have turned to “urban hunts,” usually archery hunts, to drive down densities of white-tailed deer. In a typical pattern, one pioneering town will institute a hunt; after a few years, others in the region follow suit. Towns in one plagued Connecticut county formed the Fairfield County Deer Al-

liance, to collaborate on strategies and share information.

Though regulations vary, most archery hunts follow a similar template. Towns designate certain public-owned parcels for hunting; in addition, private landowners can grant hunters access to their property. Hunts are held for a discrete, usually short, time period, and the excess venison is often donated to food banks. Hunters must only kill does, or must kill x number of does before they can shoot a buck. They construct platforms from which to shoot, which lowers the likelihood of a stray arrow hitting an unintended target. Hunters must also take a safety training prior to the hunt, acquire permits for specific parcels, and seek permission from adjacent landowners to track their quarry across property lines.

Though more and more towns are adopting them, there is some debate as to whether urban hunts actually put a dent in populations. Some towns with extreme deer problems employ sharpshooters to quickly reduce numbers, and follow the initial cull with annual hunts. Sharpshooters are professionals who set up bait stations to attract deer. Once the deer become acclimated, the sharpshooters use nets or pens to trap them, then shoot them as quickly and humanely as possible. Usually the meat goes to food banks and homeless shelters.

Last year sharpshooters took to Rock Creek Park in Washington, D.C., where deer densities have soared to over 70 per square mile, and this year a major culling program is slated to begin on Long Island, which, if implemented will eventually “remove” 3,000

animals. But not without controversy: in early 2014 hunters and animal rights activists joined forces in an unsuccessful attempt to block the plan with a lawsuit.

These culling efforts are akin to calling an exterminator, says Parker. “It’s not savory at all, and has nothing in common with sport hunting.” But cities with escalating deer-vehicle impacts and rates of Lyme’s Disease are faced with hard choices.

A Dramatic Approach

With more and more communities accepting hunting as the key to managing their urban deer populations, is it just a matter of time before bow-hunters share Lithia Park with drum circles? For now, answers range from *Not necessarily* to *No way*. Councilperson Voisin vehemently denies that the deer census represents the first step to a hunt. Vargas says that while the concept of an archery hunt may sound more sporting than the alternatives, the reality is hard to imagine, especially in a town like Ashland.

“When you shoot something with a bow and arrow, let’s face it—the animal bleeds to death, and it takes anywhere from a minute to an hour,” he says. “Do you want a deer that’s bleeding to death running through town?” Parker is also skeptical, and believes the number of deer that would have to be killed to impact the population is simply too high.

“If you start hunting them intensively in one area, they just move somewhere else,” he says, citing urban hunts of mule deer in other parts of the West. Besides, he adds, the Ashland watershed will just feed more

deer into town. For a hunt to be effective, it would have to happen every year.

“Is there a way to use hunting and culling in localized areas to ease the impact of deer in the urban environment? Maybe. But it would have to be very carefully thought out, and involve an open discussion in this city.”

Ashland being a theater town, it's no surprise some have turned to the arts to explore the issue. Ashland resident Karen Nollenberger calls deer an “awful, beautiful pest,” and her neighborhood—the area around High Street, just northwest of Lithia Park—Deer Alley. Several of her neighbors have erected fences to protect their gardens, and formed an informal network, calling each other when deer are on the move, especially aggressive mamas with fawns.

In 2011, she and her neighbors decided to use the Ashland's Fourth of July Parade to raise awareness about the deer problem—and vent a little frustration. The theme of the parade was “Vounteers: the Heart of Ashland.” After some brainstorming, Nollenberger and co. became the Volun-deers, and recruited neighbors and friends to craft deer costumes, come up with clever signage and aliases, and practice their dance moves.

“We had signs on both sides,” says Nollenberger, aka Jane Doe. On the big day, 44 deer and one cougar paraded through downtown, bearing signs that read “Fear the Deer,” “Cheer the Deer,” and “Who's Watching Your Garden?” and handing out flowers as a mock *mea culpa*. The Volun-deers won the coveted Best Neighborhood Entry award that year.

After the parade, other organizations called to tap the group, says Kim Whalley, or “Deerdre.” Sixteen Volun-deers took the stage for the Daedalus Project, and they crashed the Halloween Parade with their interpretation of #Occupy Ashland. But the one thing they refused to do was take a stand on either side of the debate.

“That's what was so fun about playing these characters,” says Whalley. “People wanted us to say yay or nay, and we wouldn't do it.”

Many of the Volun-deers participate in Ashland's deer census, and understand the problem all too well. Nollenberger says she and her neighbors have used a range of tac-

tics to convince the animals their neighborhood is not a deer-friendly place.

“We yell and we chase, but they realize we're not a danger to them,” she says. “They learn. You have to match wits with them.” She's seen deer browse amid sprinkler spray, and prancing bucks shrug off tossed Frisbees. She's even witnessed deer crawl under fences. Still, neither she nor Whalley advocate a hunt, even if they don't necessarily have a better idea.

“We recognize the issue, even if we don't have a solution,” says Whalley. “We can at least start a conversation.”

Predators R Us?

Our relationship to wild animals is a complicated, often passionate topic. Like it or not, humans rank alongside cougars as one of the black-tailed deer's top predators. But as more people crowd into cities, fewer people view themselves as such, preferring instead to see themselves as friends to wildlife. Nationwide, hunting is on the decline, especially among young people. Agencies worry that there won't be enough

hunters coming up the ranks to replace the older ones. Oregon is no exception, although Vargas says the state has been more successful than others at recruiting young hunters. After so many years, he has adopted a philosophical attitude toward urban deer issues.

“I get calls about deer from Ashland, Jacksonville, Eagle Point, Grant's Pass—most people want something done for them,” he says. “Well, we are doing something; we're giving advice.” He doesn't see the problem changing in any of these communities as they grow. So he takes every opportunity to pound the message home: Build fences. Chase deer away. And whatever you do, don't feed them. “People have kind hearts. But when you're nice to wild animals, and they get used to you and come closer, that's when problems happen.”

He and Parker agree that Nature will have the “last bat.” If humans won't cull the population to something closer to natural levels, disease likely will. uUntil and unless that happens, many towns will just have to live with their deer. In those cases, education is the most powerful weapon. Voison believes going into neighborhoods and talking

with people one-on-one works, but says the Wildlife Committee—which is not sanctioned or sponsored by the City of Ashland—is limited in what it can do.

“We know [education] works,” she says. “We've tried it. We don't have the resources, but the City does.” She and Parker both express frustration that the City of Ashland hasn't done more to address the issue, and believes only public outcry will prompt action.

Meanwhile, the deer census will continue. Last fall's counts were down, but there were also fewer volunteers covering transects. Another one is scheduled for April of this year. Parker plans to keep coordinating the survey; in fact, he and Voison recently recruited a new crop of volunteers after visiting a “hot spot”—an Ashland neighborhood popular with the ungulate crowd.

“It's been an interesting and gratifying project, because so many people want to contribute,” says Parker, adding that the Ashland is one of the few places in the country with a monitoring program. “You have to stick with it. After five years, people start taking notice.”

Juliet Grable writes about green building, watersheds, and other issues affecting natural and human communities. (Not that humans aren't natural, of course.) She lives in the Southern Cascades with her partner Brint and cat Henri.

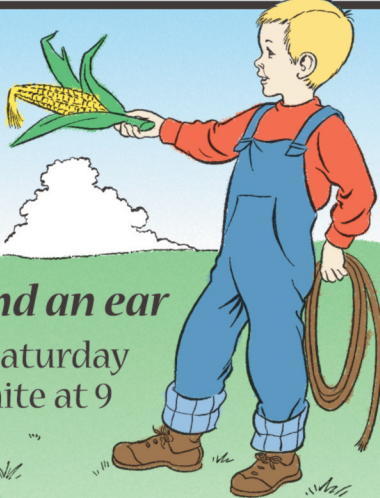
Resources

ODFW www.dfw.state.or.us/

Ashland Deer Census
www.ashland.or.us/Page.asp?NavID=14387




PHOTO: TERRY SKIBBY



Lend an ear
Saturday
nite at 9

The Retro Lounge
with Lars & The Nurse
since 1993

Rhythm & News




American Rhythm

"The Gourmet Oldies Show"

An eclectic, in-depth retrospective of vintage American music, produced and hosted by Craig Faulkner.

Saturday evenings 6–8:00pm



JPR's Rhythm & News Service



First... The News

Geoffrey Riley

JPR News: When and Where

Despite the long history of broadcasting, we still use some holdover terms from print journalism. For example, when we're trying to figure out the best approach to covering an issue in the State of Jefferson, we tend to talk about "where" the story will go, as if we had a series of sections like a newspaper.

But in a sense, we do. Because we have three general choices of issue treatment, at three different lengths. We can give an issue a short, basic treatment by having Barbara Dellenback run an item in one of our *Morning Edition* news casts (I still insist those are TWO separate words). Total air time will rarely get beyond a minute and a half.

If the issue needs more time and analysis, then we'll consider the news feature treatment provided by Liam Moriarty. His pieces generally run just past 7:30 AM on *Morning Edition*, and run four to six minutes in length.

If we want to get into some serious detail, we can give the issue a half hour or even an hour of live interview time on *The Jefferson Exchange*. If by now you're thinking "but I've heard some issues covered in all three ways," you are correct. Ongoing issues of regional concern, like teacher strikes, a pending drought, or taxation for public services may be heard in all varieties of our news offerings.

The current election cycle offers a good example. The vote on genetically modified crops in Jackson County in the May 20 primary election is a vote affecting just the county, but the entire country is interested in the GMO issue. So we've heard from the pro and con sides in our news casts, in Liam's features, and on *The Exchange*. The answer to the question "where do we put this?" had an easy answer: everywhere.

It's not always so easy, and the decision is not entirely in our hands. While we like a lengthy, lively discussion on *The Jefferson Exchange*, some of our potential

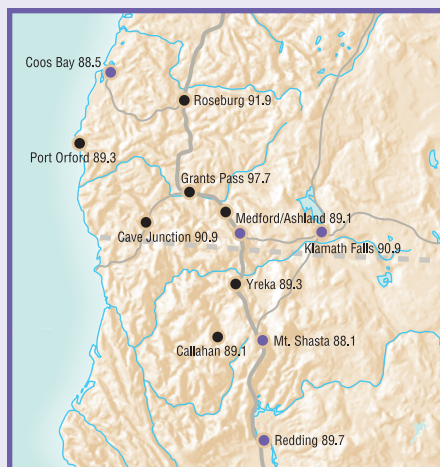
guests get microphone-shy. Not everyone is comfortable with spending 20-30 minutes live on the radio with no do-overs. If they're okay with a shorter, pre-recorded interview, then Liam will get to give them the feature treatment.

But some issues are controversial enough that no one wants to be interviewed about them. It doesn't happen often, but it does happen. That's when you hear the shorter news piece that includes "we contacted (blank) for comment, and received no reply" or something similar. And it's not always controversy, sometimes it's just about being busy. We can get comments from members of Congress representing the region for news stories and features, but it's rare indeed (usually in election years, we find) that a major political figure will sit for a long live interview with listener calls.

So here we are talking about elections again. Covering the various races and measures this year presents some challenges and opportunities for us at JPR News. By the time November rolls around, all of our various political entities will lay out somewhere in the neighborhood of 150 races and ballot measures, from governor down to city council. I can assure you that we will not feature each of them on *The Jefferson Exchange*. There simply are not enough hours of broadcast time for that kind of coverage.

But we will pick and choose, as we have for the primary elections, the races and measures that have the greatest impact or greatest interest. And then we'll go through the process again, as we do constantly, of figuring out "where" to best cover the issue at hand. You've figured it out by now: we use "where," but we mean "when," and how long. It just makes the syntax easier... how weird would it sound to ask "when should we put this?"

If the *wheres* and *whens* are still unclear, let me give the brief refresher course



- FM Transmitters provide extended regional service.
- FM Translators provide low-powered local service.

Stations

KSMF 89.1 FM
ASHLAND

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNEY/REDDING

KNSQ 88.1 FM
MT. SHASTA

Translators

CALLAHAN/
FT. JONES 89.1 FM

CAVE JCT. 90.9 FM

GRANTS PASS 97.7 FM

PORT ORFORD 89.3 FM

ROSEBURG 91.9 FM

YREKA 89.3 FM

Monday through Friday

- 5:00am Morning Edition
- 9:00am Open Air
- 3:00pm Q
- 4:00pm All Things Considered
- 6:00pm World Café
- 8:00pm Undercurrents
(Modulation Fridays 8–10pm)
- 3:00am World Café

Saturday

- 5:00am Weekend Edition
- 10:00am Wait Wait... Don't Tell Me!
- 11:00am Car Talk
- 12:00pm Radiolab
- 1:00pm Q the Music
- 2:00pm E-Town
- 3:00pm Mountain Stage
- 5:00pm All Things Considered

- 6:00pm American Rhythm
- 8:00pm Live Wire!
- 9:00pm The Retro Lounge
- 10:00pm Late Night Blues
- 12:00am Undercurrents

Sunday

- 5:00am Weekend Edition
- 9:00am The Splendid Table
- 10:00am This American Life
- 11:00am The Moth Radio Hour
- 12:00pm Jazz Sunday
- 2:00pm American Routes
- 4:00pm TED Radio Hour
- 5:00pm All Things Considered
- 6:00pm The Folk Show
- 9:00pm Folk Alley
- 11:00pm Mountain Stage
- 1:00am Undercurrents

on our weekday news offerings:

Local news with Barbara Dellenback: 6 AM, 7 AM, 8 AM on *Rhythm & News*/6 AM & 7 AM on *Classics and News*, 8 AM & 9 AM on *News and Information*.

Regional features with Liam Moriarty (and others): after 7:30 AM NPR news, *Rhythm & News* only.

The Jefferson Exchange: 8 AM to 10 AM live, 8 PM to 10 PM recorded on *News & Information*.

If you're unclear about which service is available in your area, back up a few pages to the broadcast map showing the lists of stations in each of the three services. Yes, we are discussing ways to make more of what we do available in more places.

In the meantime, features and *Exchange* segments are also available at ijpr.org/jef-fexchange.org, and on the Facebook page of Jefferson Exchange/JPR News. We're trying to put the news where (oy) you most want it. If you have suggestions, we would like to hear them.

Geoffrey Riley began practicing journalism in the State of Jefferson nearly three decades ago, as a reporter and anchor for a Medford TV station. It was about the same time that he began listening to Jefferson Public Radio, and thought he might one day work there. He was right.

Inside the Box From page 13

are going to happen will be speed-bumps in the global movement toward digital currency.

The biggest barrier to adoption of a self-regulating currency like Bitcoin is the same barrier there is to anything digital that promises to distribute power to individuals and cut out the middle man: governments and the powerful interests that benefit from government control and regulation.

As a general rule-of-thumb, governments don't do well ceding power and control to individuals. In the near-future you will see government efforts to step in and

regulate and control the open peer-to-peer nature of digital currency systems like Bitcoin. Some of this will be needed. Some of it may be detrimental. For example, just last month the IRS ruled that bitcoins are "property" and not "currency," which means that bitcoin miners are subject to being taxed.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: blog.insidethebox.org

Theatre and the Arts From page 11

reason to believe he isn't her brother-in-law.

Typical of comedy, transformations at the end come fast and easy: the Duke has decided offstage to revoke Egeon's death sentence; the Harlem Antipholus recommends to his chastened wife; Luciana leaps on the southern Antipholus. But the reunions of Egeon and the Abbess and the dumfounded brothers ride the emotional

undercurrent released at the start to a resolution worthy of tears.

Molly Tinsley taught literature and creative writing at the U. S. Naval Academy for twenty years. Her latest book is the spy thriller *Broken Angels* (www.fuzepublishing.com)

PROGRAM GUIDE CLASSICS & NEWS

www.ijpr.org



- **FM Transmitters** provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- **FM Translators** provide low-powered local service.

Stations

KSOR 90.1 FM*
ASHLAND
*KSOR dial positions for translator communities listed below

KSRG 88.3 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KOOZ 94.1 FM
MYRTLE POINT/COOS BAY

KZBY 90.5 FM
COOS BAY

KLMF 88.5 FM
KLAMATH FALLS

KNHT 107.3 FM
RIO DELL/EUREKA

KLDD 91.9 FM
MT. SHASTA

Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

5:00am Weekend Edition
8:00am First Concert
10:00am Metropolitan Opera
Lyric Opera of Chicago
2:00pm Played in Oregon
3:00pm Car Talk

4:00pm All Things Considered
5:00pm New York Philharmonic
7:00pm State Farm Music Hall

Sunday

5:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
2:00pm Performance Today Weekend
4:00pm All Things Considered
5:00pm Chicago Symphony Orchestra
7:00pm Keeping Score
8:00pm State Farm Music Hall

Translators

Bandon 91.7	Coquille 88.1	Lakeview 89.5	Parts of Port Orford, Coquille 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Langlois, Sixes 91.3	Redding 90.9
Brookings 91.1	Crescent City 91.1	LaPine, Beaver Marsh 89.1	Weed 89.5
Burney 90.9	Etna/Ft. Jones 91.1	Lincoln 88.7	
Camas Valley 88.7	Gasquet 89.1	Mendocino 101.9	
Canyonville 91.9	Gold Beach 91.5	Port Orford 90.5	
Cave Junction 89.5	Grants Pass 101.5		
Chiloquin 91.7	Happy Camp 91.9		

Classics & News Highlights

* indicates birthday during the month.



PHOTO: KEN HOWARD/METROPOLITAN OPERA

Juan Diego Flórez sings Prince Ramiro in Rossini's *La Cenerentola*.

First Concert

May 1 T Franck: *Symphonic Variations*
May 2 F Purcell: Instrumental Music from *The Fairy Queen*

May 5 M Candelario Huízar: *Imágenes*
May 6 T Mercadante: Clarinet Concerto No. 2
May 7 W Brahms*: *Six Piano Pieces*
May 8 T Krumpoltz*: Harp Concerto No. 6
May 9 F Copland: *Our Town*

May 12 M Massenet*: Ballet Music from *Bacchus*
May 13 T Sullivan*: *Overture di Ballo*
May 14 W Fauré: *Fantaisie for Piano & Orchestra*
May 15 T Monteverdi*: *Magnificat*
May 16 F Beethoven: Serenade in D major

May 19 M Meulemans*: *"Fir" Symphony*
May 20 T Glinka*: *Serenade on Themes from Donizetti's "Anna Bolena"*
May 21 W Boccherini: Sinfonia in B flat major
May 22 T Wagner*: Overture to *Tannhäuser*
May 23 F Francaix*: Harpsichord Concerto

May 26 M D. Gillingham: *Heroes Lost and Fallen*
May 27 T Buechner*: *Suite 2 from "Erk König"*
May 28 W Bach: Cello Suite No. 3
May 29 T Albeniz*: *La Vega*
May 30 F Piston: *The Incredible Flutist*

Siskiyou Music Hall

May 1 T Alfven*: Symphony No. 1
May 2 F Rawsthorne *: Piano Concerto No. 2

May 5 M Kurt Atterberg: Symphony No. 2 in F major
May 6 T Beethoven: *Harp Quartet*
May 7 W Tchaikovsky*: Symphony No. 5
May 8 T Stanford: Suite for Violin & Orchestra
May 9 F LeClair*: *Recreation No. 2 in G minor*

May 12 M Vanhal*: Violin Concerto in G major
May 13 T Sullivan*: *Irish Symphony*
May 14 W Hartmanan*: Sonata for Flute & Piano
May 15 T Copland: *The Red Pony Suite*
May 16 F Goldmark*: Violin Concerto in A minor

May 19 M Shostakovich: Symphony No. 9
May 20 T Hans Kossler: String Sextet in F minor
May 21 W Carolus Fodor: Symphony No. 3
May 22 T Wagner*: Symphony in C major
May 23 F Moscheles*: Piano Concerto No. 3

May 26 M Vaughan Williams: String Quartet No. 1
May 27 T Raff*: Symphony No. 4
May 28 W Mozart: *Gran Partita*
May 29 T Korngold*: Quintet, Op. 15
May 30 F Haydn: *Hornsignal Symphony*



- **AM Transmitters** provide extended regional service.
- **FM Transmitter**
- **FM Translators** provide low-powered local service.

Stations

KSIK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYK AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

KNHM 91.5 FM
BAYSIDE/EUREKA

KJPR AM 1330
SHASTA LAKE CITY/
REDDING

Translators

Klamath Falls
90.5 FM
91.9 FM

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am The Takeaway
11:00am Here & Now
1:00pm The World
2:00pm To the Point
3:00pm Fresh Air
4:00pm On Point
6:00pm Fresh Air (repeat)
7:00pm As It Happens
8:00pm The Jefferson Exchange
(repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
8:00am World Link
9:00am Day 6
10:00am Living On Earth
11:00am Science Friday
1:00pm West Coast Live
3:00pm A Prairie Home Companion
5:00pm To the Best of Our Knowledge
7:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am TED Radio Hour
11:00am On The Media
12:00pm A Prairie Home Companion
2:00pm Backstory
3:00pm Le Show
4:00pm Travel with Rick Steves
5:00pm This American Life
6:00pm Fresh Air Weekend
7:00pm BBC World Service

Metropolitan Opera

May 3 - *I Puritani* by Vincenzo Bellini
Michele Mariotti, conductor; Olga Peretyatko,
Lawrence Brownlee, Mariusz Kwiecen, Michele
Pertusi

May 10 - *La Cenerentola* by Gioachino Rossini
Fabio Luisi, conductor; Joyce DiDonato, Juan
Diego Flórez, Pietro Spagnoli, Alessandro Cor-
belli, Luca Pisaroni

Lyric Opera of Chicago

May 17 - *Otello* by Giuseppe Verdi
Bertrand De Billy, conductor; Anthony Clark
Evans, Antonio Poli, Falk Struckmann, John Irvin,
Johan Botha, Ana María Martínez, Julie Anne
Miller, Richard Ollarsaba, Evan Boyer

May 24 - *Madama Butterfly* by Giacomo Puccini
Marco Armiliato, conductor; Stefano Secco, David
Cangelosi, Maryann McCormick, Christopher
Purves, Patricia Racette, Richard Ollarsaba, Will
Liverman, David Govertsen, Anthony Clark Evans,
Tye Pauley, Laura Wilde

May 31 - *Parsifal* by Richard Wagner
Sir Andrew Davis, conductor; Paul Groves, Daveda
Karanas, Thomas Hampson, Kwangchul Youn,
Tómas Tómasson, Rúni Brattaberg



A Scene from Bellini's *I Puritani*.

PHOTO: KEN HOWARD/METROPOLITAN OPERA

For more information about arts events, visit our online Events Calendar at www.ijpr.org.

ARTSCENE

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to jprartscene@gmail.com
May 15 is the deadline for the July issue.

ROGUE VALLEY

Theater

◆ Oregon Shakespeare Festival 2014:

In the Angus Bowmer Theatre

- *The Tempest* thru Nov 2
- *The Cocoanuts* thru Nov 2
- *The Sign in Sidney Brustein's Window* thru Jul 3
- *A Wrinkle in Time* thru Nov 1
- *The Great Society* Jul 23 thru Nov 1

In the Thomas Theatre

- *The Comedy of Errors* thru Nov 2
- *Water by the Spoonful* thru Nov 2
- *Family Album* Jul 1 thru Aug 31

On the Elizabethan Theatre Stage

- *Richard III* Jun 3 thru Oct 10
- *Into the Woods* Jun 4 thru Oct 11

Check the Box Office for information on Backstage tours, Festival Noons, lectures, and other events. Located at 15 S. Pioneer St., Ashland. (541)482-4331 / 1(800)219-8161 www.osfashland.org

◆ Craterian Theater at the Collier Center for the Performing Arts:

- Rogue Opera presents *The Barber of Seville* May 9 at 8 pm and May 11 at 3 pm
- Youth Symphony of So. Oregon presents a performance May 18 at 3 pm
- Craterian Performances presents Hugh Laurie & the Copper Bottom Band on May 24 at 7:30 pm
- Craterian Performances' Next Stage Repertory Co. (Good stories, well told) *The Spitfire Grill* on May 29 thru 31 at 7:30 pm

Located at 23 S. Central Ave., Medford. (541)779-3000 www.craterian.org

◆ Oregon Cabaret Theatre continues its presentation *Wonderettes: Caps & Gowns*, thru May 25. Performances Thurs-Mon at 8 pm (No show May 11). Sun Brunch Matinees at 1 pm. First & Hargadine Sts., Ashland. (541)488-2902 www.oregancabaret.com/season.html

◆ Randall Theatre Company continues its presentation *A Funny Thing Happened On the Way to the Forum* (Musical Comedy), directed by Toni Holley, thru May 1, 2, 3, 4, 8, 9, 10, 11 with evening performances at 7 pm. 1 pm matinees on May 4 & 11. Randall Theatre Company, 10 3rd St. (Front & 3rd Streets), Medford, Oregon. (541) 632-3258 www.randalltheatre.com

◆ Camelot Theatre Company presents *Lost in Yonkers* by Neil Simon May 7 thru Jun 1. Preview 1st Thurs of the run at 8 pm; Regular Performances Thurs, Fri, and Sat at 8 pm; Matinees Sun at 2 pm. Located at Talent Ave. and Main St., Talent. (541)535-5250 www.CamelotTheatre.org



Coos Art Museum presents *Transported*, a solo show of mixed media paintings, combining raw pigments, oil and wax by Oregon-based artist Robert Canaga, through June 28 ["Vessel II" by Robert Canaga, oil and wax on panel 60" x 60"].

◆ Southern Oregon University Dept. of Performing Arts/Theatre Arts presents *Little Shop of Horrors* with book and lyrics by Howard Ashman and music by Alan Menken, directed by Michael J. Hume, from May 15 thru Jun 1. Also, *The Metal Children* by Adam Rapp, directed by David McCandless, from May 22 thru Jun 1. At the Theatre Arts Building on So. Mountain Ave., Ashland. (541)552-6348 www.sou.edu/performingarts

Music

◆ Southern Oregon University Dept. of Performing Arts/Music presents the following:
 • SOU Tutunov Piano Series featuring Marco Tezza on May 2 at 7:30 pm

- SOU Graduate Percussion Group on May 7 at 7:30 pm
- Oregon Fringe Festival on May 19-23 at various venues. www.oregonfringefestival.org
- Saxophonist Andrew Farina Senior Recital on May 19 at 7:30 pm
- Percussionist Jordan Levelle Senior Recital on May 23 at 7:30 pm
- Mezzo Soprano Michaela Nuss Senior Recital on May 25 at 3 pm
- Zachary Edwards Student Recital on May 30 at 7:30 pm

At the Music Recital Hall on So. Mountain Ave., Ashland. (541)552-6348 www.sou.edu/performingarts

◆ The Shoestring Trio performs on May 1 at 8:30 pm at Club 66, 1951 Ashland St., Ashland. (520)622-6313 www.shoestringtrio.bandcamp.com

◆ Music at St. Mark's presents the Fong-Rands-Stubson Trio on May 4 at 3 pm. The violin-cello-piano trio will play works by Beethoven and Schubert. The concert is free and a reception will follow. St. Mark's Episcopal Church, at 5th and Oakdale, Medford. (541)821-0977 www.stmarks-medford.org

◆ Jefferson Baroque Orchestra presents *Spring Special Concert* on May 4. (541)683-6648 www.jeffersonbaroque.org

◆ Historic Rogue Theatre presents:
 • Keb' Mo' on May 5 at 8 pm
 • Sarah Jarosz on May 7 at 8 pm
 • Richard Thompson on May 10 at 8 pm

Located at 143 SE "H" St., Grants Pass. (541)471-1316 www.roguetheatre.musictoday.com



Mount Shasta provides a dramatic presence for ShastaYama 2014, celebrating a "taiko summit" of the most honored and respected taiko (Japanese drum) artists in America on Saturday evening, July 26 at Mount Shasta's Shastice Park.



Humboldt Arts Council and the Morris Graves Museum present the 13th Annual Northwest Eye Regional Fine Art Photography Competition and Exhibition. Bruce Van Meter, North Coast photographer, has been selected as juror.

◆ St. Clair Productions presents An Evening of Bluegrass with Robin and Linda Williams and Laurie Lewis and Tom Rozum on May 9 at 8 pm. Tickets available at the Music Coop in downtown Ashland. Unitarian Fellowship, 87 4th St., Ashland. (541)535-3562 www.stclairevents.com

◆ Youth Symphony of So. Oregon presents *Spring 2014 Concert Series*:
 · May 16 at 7:30 pm Performing Arts Center, Grants Pass
 · May 17 at 7:30 pm SOU Music Recital Hall, Ashland
 · May 18 at 3:00 pm Craterian Theater, Medford

Selections include the overture to Rossini's opera "La scala di seta," the aria *Chacun le sait* by Donizetti, *Largo al factotum* by Rossini, excerpts from *Carmen Suites 1 & 2*, and others. (541)858-8859 www.yssso.org

◆ Siskiyou Music Project welcomes back flugelhorn master Dmitri Matheny and featuring the music of two jazz icons, Art Farmer and Jim Hall, on May 18 at 7 pm. Jazz In The Vineyard, Paschal Winery. Talent. (541)488-3869 www.siskiyoumusicproject.com

◆ 3 Rivers Chorale, directed by Kate Campbell, presents "Light from the Dark Ages: Medieval Music for the 21st Century with guest artist Ruthie Dornfeld, Vielle. May 16 at 7 pm at Newman United Methodist Church, Grants Pass. (541)476-8236

Exhibitions

◆ Schneider Museum of Art presents "3: Heidi Schwegler, *Visibility Near Zero*; Avantika Bawa, *Flood, Control*; Matt McCormick, *The Great Northwest*" thru May 31. Featuring the first of a two-part exhibition of the *Southern Oregon Site Project*, generously supported by the Ford Family Foundation. McCormick's work includes 2011-2012, Single-channel video, Chromira prints, and ephemera. Also, these events: May 1 at 5:30 pm



PHOTO: OREGON TECH HAWAII

The Oregon Tech Hawaii Club will perform a hula dance and local island music at the 15th annual, outdoor Klamath Falls Migratory Bird Festival May 10th.

Avantika Bawa Artist Lecture and at 7 pm Christine Williams, Vocalist Performance. On May 2 from 5-8 Open for First Friday and at 7 pm Terry Longshore & Friends. The Schneider Museum is located on the campus of SOU near the corner of Siskiyou Blvd. and Indiana St., Ashland. (541)552-6245 www.sou.edu/sma/

◆ Rogue Gallery & Art Center presents the following:

- Main Gallery/Artists Eugene Bennett & Friends May 9-Jul 3; Art in Bloom May 10 & 11; Reception May 16 from 5-8 pm.
- Members Gallery/Themed, Boldly Create thru Jul 23
- The Berryman Gallery/Kate Marrocco thru May
- Community Gallery/ Eugene Bennett May 9-Jul 11

Call regarding classes. Located at 40 S. Bartlett St., Medford. (541)772-8118 www.roguegallery.org

◆ Wiseman Gallery presents works of RCC Students/Body Work/multi-media/An exhibit of tattoo designs continues thru May 9. Also, RCC Art Students/multi-media/annual exhibit of work created in this year's art classes May 4-Jun 11.

Located on the Main Campus of Rogue Comm. College in Grants Pass. (541)956-7241 www.roguecc.edu/galleries/wiseman

◆ FireHouse Gallery presents works of Joanna Saska entitled "Paintings 2009-2013" works in tempura and oil on masonite thru May 30. Located in the Historic City Hall at H and 4th Sts., Grants Pass. (541)956-7489 www.roguecc.edu/galleries/firehouse

◆ Grants Pass Museum of Art continues these monthly events:

- Volunteer Meeting May 1 at 10:30 am
- First Friday May 2 from 5-9 pm
- Second Friday Poetry on May 9 from 7-9 pm
- "Denise Kester & Dana Feagin" Endearing, whimsical regional artwork thru May 29
- Golf for Art Tournament on May 9
- Life Drawing Session on May 14

Located at 229 SW G St., Grants Pass. (541)479-3290 www.gpmuseum.com

◆ 1st Friday Art Walk in downtown Ashland and the Historic Railroad District, each month from 5-8 pm. (541)488-8430 www.ashlandgalleries.com

◆ 1st Friday Art Night in downtown Grants Pass features music and art at shops, galleries, and restaurants at H and 5th Sts. from 6-9 pm. (541)787-7357

◆ 3rd Friday Artwalk in Historic Downtown Medford from 5-8 pm. Located in Theater Alley, Bartlett St., E. Main St. and Central Ave. www.visitmedford.org/index-artwalk

OREGON AND REDWOOD COAST

Theater

◆ Mendocino Theatre Company presents *Bengal Tiger at the Baghdad Zoo* by Rajiv Joseph and directed by Felicia Freitas. Located at 45200 Little Lake St., Mendocino. (707)937-4477 www.mendocinotheatre.org

◆ Little Theatre on the Bay presents *Guys and Dolls: A Musical Fable of Broadway* with music and lyrics by Frank Loesser, continues thru May 18: Fri & Sat at 7 pm and Sun Matinees at 2 pm. LTOB, 2100 Sherman Ave., No. Bend. (541)756-4336 www.ltob.net

CONTINUED ON NEXT PAGE



**Jefferson
Public Radio**

SUPPORT JPR TODAY

JPR relies on listener support as our primary source of funding. Support from new and returning donors enables us to continue broadcasting the programs you love. Basic membership begins at \$45. You will receive 12 months of the *Jefferson Monthly* and you will also know you have done your part to help support public radio in the State of Jefferson.

Please fill out the form below and mail it to:

Jefferson Public Radio
attn: Membership
1250 Siskiyou Blvd
Ashland, OR 97520

Contributions can also be made online at www.ijpr.org

Enclosed is my gift for \$_____.

The JPR services I enjoy are:

- ☐ Classics & News
☐ Rhythm & News
☐ News & Information

Name _____

Organization _____

Address _____

City _____

State / Zip _____

Phone _____

Email _____

Artscene *From p. 29*

◆ Dolphin Playhouse presents *Hollering Place Radio Hour* on May 30, 31, Jun 1, 6, 7, 8. Fri at 7 pm and Sat & Sun at 2 pm. Reenactment of historical events in Coos County staged as an old time radio show. Located at 580 Newmark, Coos Bay. (541)808-2611 www.dolphinplayers@gmail.com & www.thedolphinplayers.webs.com

Music

◆ Arcata Playhouse presents these events:
· Marc Atkinson Trio on May 2
· Black Promise on May 4
· Laurie Lewis & Tom Rozum on May 8
· Laura Cortese trio with Awana Teixeira on May 9

All events begin at 8 pm. Tickets available at www.brownpapertickets.com, Wildberries Market & Wildwood Music, or by calling. Located at 1251 9th St., Arcata. (707)822-1575 www.arcataplayhouse.org

◆ Stagelights Musical Arts Comm. Concerts presents Ed Dunsavage and Christine Williams (American songbook selections) on May 9. Call for more information. Harbor Performing Arts Center, 97900 Shopping Center Ave., Harbor. (541)373-3727 www.stagelights.us/concerts

◆ Pistol River Concert Association presents Smooth Hound Smith, blues/roots/Americana duo, on May 10 at 8 pm. Friendship Hall, 24194 Carpenterville Rd., Pistol River. (541)247-2848 www.pistolriver.com

◆ Friends of Music presents Jeffrey Brown, piano, on May 18. Tickets available at Wright's Custom Framing, The Book Dock, and at the door. Seventh Day Adventist Church, 102 Park Ave., Brookings. (541)469-7625 www.brookingsharborfriendsofmusic.com

◆ Mildred Hill Concerts presents Amanda Mora Duo Singer/Songwriter and cello on May 29. Zion Church, 2015 Washington, Port Orford. (541)332-9002 www.mas770@charter.net

Exhibitions

◆ Humboldt Arts Council and the Morris Graves Museum present the 13th Annual Northwest Eye Regional Fine Art Photography Competition and Exhibition Juror Selected continues thru May 19. Bruce Van Meter, North Coast photographer, has been selected as juror. The Morris Graves Museum of Art is located at 636 F St., Eureka. (707)442-0278 www.humboldtarts.org

◆ Coos Art Museum presents the following:
· In the Clare Wehrle Comm. Gallery/Rugs created at the Star of Hope/thru Jun 28
· *Expressions West 2014* features 61 recent paintings by 45 artists thru Jun 28
· *Transported*: Paintings by Robert Canaga/mixed media/thru Jun 28
· *Exploring Layers of Fiber Art* includes thirty examples & will tour various Oregon locations throughout 2014 and into early 2015.

The museum offers a wide range of arts activities, lectures, and classes. Located at 235 Anderson Ave., Coos Bay. (541)267-3901 www.coosart.org

◆ Trinidad Museum presents Lee Taylor Walashek's Landscape Paintings and J. Goldsborough Bruff Sketches until Spring 2014; Trinidad Lighthouse 1871-Present on display until Dec 2014. Located in the historic Sangster-Watkins Underwood House at 400 Janis Court at Patrick's Point Dr., Trinidad, CA. (707)677-3883 www.trinidadmuseum.org

ROSEBURG/EUGENE

Theater

◆ Umpqua Comm. College/Theatre Arts presents "Brownstone" by Catherine Butterfield, May 23 thru Jun 1. UCC campus Centerstage Theatre, 1140 Umpqua College Rd., Roseburg. (541)440-4600 www.umpqua.edu/theatre-arts-performances

◆ Umpqua Actors Community Theatre presents "The Game's Afoot" directed by Marianne Jones & written by Ken Ludwig, May 29-Jun 22. This comedy, mystery, and thriller unfolds in glorious 1930s style. Betty Long Unruh Theatre, 1614 W. Harvard Ave., Roseburg. (541)673-2125 www.uact-theatre.com

Music

◆ Historic McDonald Theatre presents:
· Shook Twins with Fruition opening May 2
· The Glitch Mob with Ana Sia opening May 6
· Orgone vs. Monophonics May 10

Doors open for all shows at 7 pm & shows start at 8 pm. Located at 1010 Willamette St., Downtown Eugene. 1(800)992-8499 www.mcdonaldtheatre.com

◆ Umpqua Community College/Music presents:
· Vintage Singers on May 2 & 3 at 7:30 pm
· Young Soloist, Umpqua Chamber Orchestra, UCC Chamber Choir on May 20 at 7:30 pm

All performances at First Presbyterian Church, Roseburg. (541)440-4693 www.riverhawk-web.com/events/calendars/fine-arts-events/

Exhibitions

◆ The Umpqua Valley Arts Association presents ArtWorks and PhotoWorks Northwest showcasing the local pride in the Umpqua Valley and Oregon. Opening Reception May 9 and showing until Jun 29. Located at 1624 W. Harvard Ave., Roseburg. (541)672-2532 www.uvarts.com

◆ The Art Gallery at Umpqua Community College, located in the Whipple Fine Arts Bldg., presents UCC Student Showcase May 13 thru Jun 6. On the UCC campus, 1140 Umpqua College Rd., Roseburg. (541)440-4693 <http://riverhawk-web.com/events/calendars/fine-arts-events>

NORTHERN CALIFORNIA

Theater

◆ The Historic Cascade Theatre Performance Series presents:

- Defending the Caveman on May 10 at 7:30 pm
- Bela Fleck and Abigail Washburn on May 13 at 7:30 pm
- San Francisco Opera Cinema Series: Aida on May 18 at 2 pm

Located at 1733 Market St., Redding. (530)243-8877 www.cascadetheatre.org

◆ Riverfront Playhouse presents "Don't Drink the Water" weekends May 17 to Jun 14. Written by Woody Allen & Directed by Leon Compton and Norm Overbay. Ticket outlet: Cascade Theatre, 1733 Market St., Redding. (530)243-8877. Playhouse located at 1620 E. Cascade Ave., Redding. (530)221-1028 www.riverfrontplayhouse.net

Music

◆ The Oaksong Music Society presents Singer-Songwriters from "A Prairie Home Companion" Robin and Linda Williams on May 10. Doors open at 7:15 pm, concert at 8 pm. Tickets available at The Music Connection, 3086 Bechelli Lane, Redding. (530)223-2040 www.oaksongs.org

Exhibitions

◆ Liberty Arts continues its presentation of *Numinosity*, the works of two Bay Area artists, Tor Archer and Jenny Bloomfield, thru May 9. Also, Box Show—Open Call on May 16. Located at 108 W. Miner St., Yreka. (530)842-0222 www.libertyartsyreka.org

◆ Turtle Bay Exploration Park presents the following events and exhibits:

- Walk on the Wild Side Animal Show May 10–Sep 1
- Wings of Summer: Butterflies! May 17–Jul 6
- Identity: An Exhibition of You May 10–Sep 1

Turtle Bay is located at 844 Sundial Bridge Dr., Redding. 1(800)887-8532 www.turtlebay.org

◆ The Siskiyou County Historical Society and the Siskiyou County Museum present an ongoing collection of artifacts, photographs, and exhibits. Located at 910 S. Main St., Yreka. (530)842-3836 www.siskiyoucountyhistoricalsociety.org

Other Events

◆ Dunsuir Dogwood Daze annual festivities in its 5th year on May 24 celebrate the blossoming dogwood trees with a variety of activities for the family. Events start at 10 am and continue into the evening. Further information may be obtained

from the Dunsuir Chamber of Commerce. (530)235-2177 www.dunsuir.com

KLAMATH

Theater

◆ The Linkville Players present David French's theatrical farce, *Jitters*, directed by Mathew Landsiedel, May 9 thru May 31. Fri and Sat evenings at 7:30 pm; Sun Matinee on May 25 at 2 pm. This comedy proves that, both on and off the stage, whatever can go wrong will go wrong, as a provincial theatre company prepares for the opening of a new play. Linkville Playhouse, 201 Main St., Klamath Falls. (541)205-4395 Ext 3 www.linkvilleplayers.org

◆ The Little Linkville Players continue its presentations *Little Bunny Foo-Foo*, a special adaptation of the children's poem about a bunny hat harasses a population of field mice. May 3 & May 4 at 1 pm and 3 pm. The Linkville Playhouse, 201 Main St., Klamath Falls. (541)205-4395 Ext. 3 www.linkvilleplayers.org

Music

◆ Ross Ragland Theater presents the following concerts and events:

- Amanda Stott on May 3 at 7:30 pm
- Monday Night at the Movies: Steel Magnolias on May 12 at 7 pm
- Dancing with YOUR Stars of Klamath Falls on May 16 at 7:30 pm
- The 12th Annual Taste of Klamath on May 17 from 5:30–9 pm

Located at 218 N. 7th St., Klamath Falls. (541)884-LIVE www.rrtheater.org

◆ Klamath Blues Society sponsors a Blues Jam every Thurs. 8:30 pm at the American Legion, 228 N. 8th St., Klamath Falls. (541)882-0475 www.klamathblues.org

Exhibitions

◆ The Klamath Art Gallery presents "Gone Wild" Photography by Jonne M. Goeller and Friends. An Opening Reception will be held May 2 from noon to 4 pm. Located at 120 Riverside Dr., Klamath Falls. (541)883-1833 www.klamathartgallery.blogspot.com

◆ The Favell Museum of Western Art and Native American Artifacts presents an on-going exhibition of over 100,000 Indian artifacts. Located at 125 W. Main St., Klamath Falls. (541)882-9996 favellmuseum@gmail.com

Other Events

◆ The 15th annual, outdoor Klamath Falls International Migratory Bird Day celebration on May 10 features bird walks, and a number of events for the family. Featured performers include Oregon Tech Pep Band; followed by Pick'n'Roses guitar duo, Bob Pickel & Tom Della-Rose; The Oregon Tech Hawaii Club with a hula dance and local island music; Lads of Leisure Celtic group; and the Melissa Stevens, Sean Gorey & Ron Houch Trio performing jazz, folk & bluegrass. This is a free, family event, 9 am to 2 pm. Veterans' Park, Klamath Falls. (541)892-0596 www.klamathbirdingtrails.com



Blending gypsy jazz, tango, samba and chanson, The Shoestring Trio plays May 1 at Club 66, in Ashland.



Providence

Creating healthier
communities, together

As the largest integrated health system in southern Oregon, we provide a level of convenient, coordinated care that you'll find nowhere else in our area. From health plans to care plans we are connected with one goal: to care for you.

AS YOUR PARTNER IN HEALTH, WE OFFER:

Primary care at numerous clinics throughout the valley

Pediatrics • Family practice • Internal medicine • Obstetrics and gynecology

Specialty services that are nationally recognized for outstanding patient care

Maternity • Rehabilitation • Stroke care • Cancer treatment • Home care and hospice

Advanced services

Neurology • Cardiology • Urogynecology • Telestroke Network • Spine and orthopedic surgery
Robotic-assisted surgery • General and vascular surgery • Sports Medicine

Visit us at www.providence.org/medford
541-732-5000